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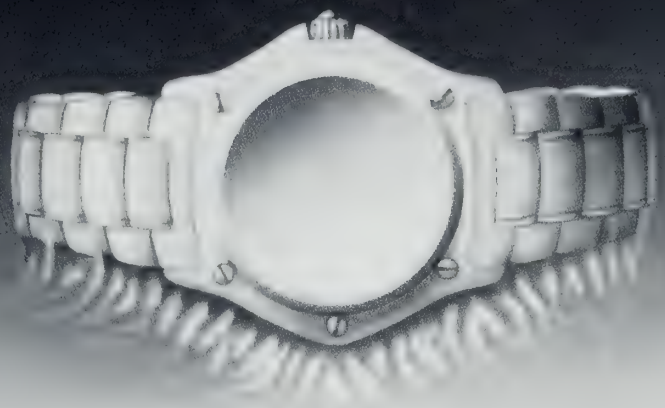
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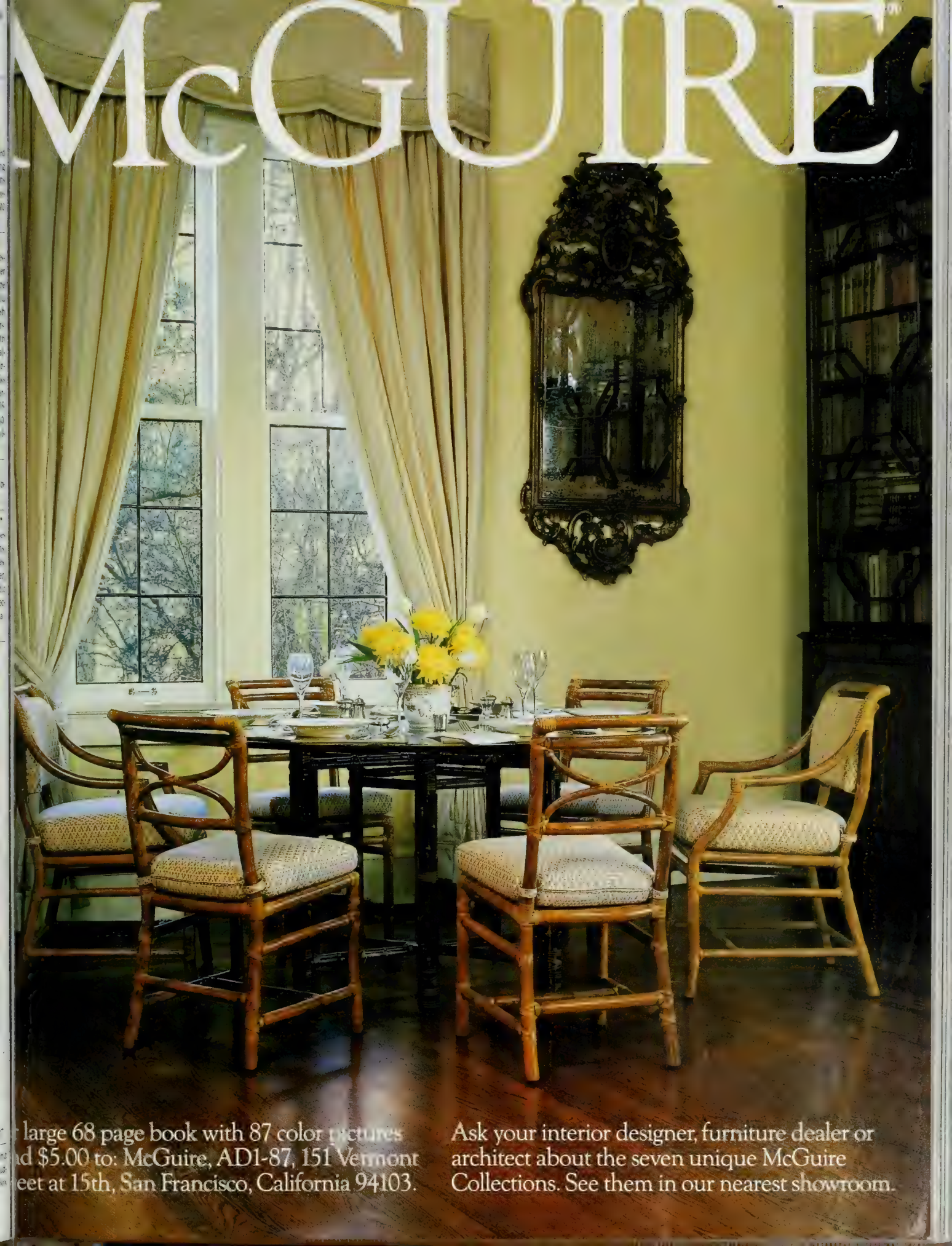
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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5900 Wilshire Boulevard, Los Angeles, California 90036.

"Historic Architecture: Henry van de Velde" in the September 1986 issue of your excellent magazine gave me particular pleasure. In July 1904, Count Kessler, Mr. van de Velde, Paul Hildesheim (later to become my father) and his friend the English stage designer Gordon Craig were photographed in Weimar looking at plans for the future Weimar Theater. A copy of the photograph inscribed by Henry van de Velde hangs framed in my apartment.

Pauline Hildesheim
Halifax, Nova Scotia

Upon reviewing "On the Waterfront" (September 1986) I feel compelled to point out the photograph showing the upper balustrade and urn finial. This seems an embarrassing photograph detailing missing elements, plywood blocking and metal strapping. This "restoration" might better be addressed as a contemporary adaptation. Unfortunately, the classic dilemma seems present, in which the local architectural review board imposes aesthetic restrictions in a historic district yet lacks expertise in conservation technology, methodology and application essential to the very rudiments of any restoration.

Fritz Kleyle
Coconut Grove, Florida

I would like to compliment you on your article "On the Waterfront" by James Wamsley. I have wonderful memories and stories about this house, since my parents owned it in the fifties and sixties. We loved it when they had large parties, so we could peep through the banister at all the activities. During Hurricane Gracie we had three feet of water in the first floor, and my brothers and I played in a boat, going from room to room while my parents tried to save the upper floors. It is sad that houses like this can't be maintained as single-family residences, but it is a blessing that there are men like Morton Needle who will improve upon the grandeur of Charleston's unique architecture. After many owners, storms and changes, the house has been reborn, and it looks like it will have a bright future.

Beverly Stoney Johnson
Charleston, South Carolina

Sometimes it's difficult to see past Martina Navratilova's remarkable tennis. Thanks to C. D. B. Bryan and Mary Nichols (Architectural Digest Visits, September 1986) for providing a rare glimpse of Martina's style off court. It afforded a wonderful view.

Lisa Long
Dallas, Texas

I have seldom seen a setting more compatible with my taste than the home shown in "Orient Expression" (September 1986). Larry Fernandez's interpretation of Eastern motifs looks like the ideal blend of textures and colors. The Shapers are fortunate to have been able to work with such a talented decorator.

Margaret Schultz
Reno, Nevada

A pilot friend of mine was flying a group from Florida to California. One of the ladies happened to mention that she was a great admirer of the work of Michael de Santis and had been saving all the issues of *Architectural Digest* in which his work appeared. My friend asked her if she would part with them. She was reluctant to do so, but he told her that it would help Mr. de Santis greatly since some of those issues were impossible to obtain anymore. I am now in possession of a library of my work dating back to 1976. Inasmuch as that kind lady is an avid reader of *Architectural Digest,* I would like to thank her publicly for her thoughtfulness.

Michael de Santis, A.S.I.D.
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PEOPLE ARE THE ISSUE



JOHN BRYSON

The Library of Congress has declared 1987 the Year of the Reader. Of what concern is that, you might ask, to the International Magazine of Fine Interior Design? Isn't Architectural Digest an arena in which the Image reigns supreme? I would disagree. As I look over our recent and upcoming issues, certain names stand out: Carlos Fuentes and Kurt Vonnegut. Gore Vidal, John Updike and Arthur Schlesinger, Jr. Muriel Spark, John Irving, J. P. Donleavy. Frances FitzGerald, Paul Goldberger and John Barth. William F. Buckley, Jr., Vincent Scully, William Styron and Ada Louise Huxtable. Russell Lynes, David Halberstam and Anthony Burgess. Without a doubt, these names belong to the province of the Word. From different perspectives and with divergent sensibilities, yet with superlative literary gifts, these writers have explored, questioned and illuminated the images in our pages. They have transformed visual material into intellectual experience, an alchemy that cannot be too highly valued in a culture of optical overkill. Yes, words can be more difficult than images. But in 1987, the Year of the Reader, it has never been more important to rise to the challenge they offer.

Paige Rense

Editor-in-Chief



LISL DENNIS

Bill Willis

Contemporary Caravansary

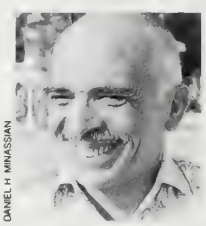
Designer Bill Willis, who fell in love with Morocco in the sixties and has lived there ever since, likes the pace of his adopted country. "It reminds me of the South when I was growing up," he says. "Everything gets done, only it takes time. I like the slow, unhurried, colonial way of living. I don't function well in big cities anymore." In Marrakesh he is known by everyone—from hotel concierges to royalty. A friend explains that clients usually have to send him notes by a porter or taxi driver because "his phone is always out of order." In his design for the interiors of our cover feature, the Hotel Tichka, communication was of the essence. Says Willis, who welcomes client input, "Budgets compel you to refine your taste and avoid mistakes." With the Tichka, he obviously has succeeded on both counts. *See page 52.*



Sally Sirkin Lewis

An Oasis in Bangkok

Often design has its own language—for example, the interiors Sally Sirkin Lewis has created for longtime client Takami Takahashi and his wife. The Los Angeles designer speaks no Japanese; the Japanese industrialist, little English. She feels a strong kinship with the Orient; his preference is for contemporary Western art and furnishings. Nevertheless, the Bangkok penthouse featured this month is Lewis's fifth project for the Takahashis. Respecting Mr. Takahashi's wish for a sleek modern space ("He was afraid I'd use a little teak, and I might have," Lewis admits), she covered floors with black marble and walls with works by Abstract Expressionists. That was the easy part; installation was another matter. Since the building's elevator measured "about two inches by two inches," says Lewis, everything had to be hoisted up twenty floors from the outside. Almost everything, that is. One piece of sculpture was lowered onto the terrace by helicopter. *See page 60.*



DANIEL H MINASSIAN

King Hussein



DANIEL H MINASSIAN

Queen Noor

Architectural Digest Visits: King Hussein and Queen Noor

To remind her of California, where she grew up, Queen Noor of Jordan has planted cactus and bougainvillea at her beach house on the Gulf of Aqaba. "I feel I have reclaimed it from the sea," she says of her thriving garden set between the sand and the house. She and King Hussein met at a reception for the delivery of the first 747 to Alia, the Royal Jordanian Airline, where the future queen—then Lisa Halaby—was employed as a director of planning. But she has evidently encountered little difficulty in the transition from career woman to royal consort and mother of four; hard work characterizes both roles. And her background in architecture served her well when she and the king renovated the house at Aqaba and Queen Noor created a graceful colonnaded terrace. *See page 68.*

continued on page 17



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continued from page 14


Ian Athfield

Architecture: Ian Athfield

New Zealand architect Ian Athfield is still enthusiastic about his participation last spring in a multi-city United States lecture tour. "We wanted to show that a country like New Zealand is affected by international opinion and can influence architectural thought —something that wasn't true thirty years ago," Athfield says. As for his country's view of architecture: "We start from the small and design up, while just the reverse is true in the U.S." But then, life is less complicated where he comes from. If he's bothered about something, "I can ring the prime minister." *See page 78.*


Pamela Harriman

Mango Bay

On Barbados, where Pamela Harriman has a house designed by the late Oliver Messel, her pace is nonstop. But she has made time to soak up island customs. "Pamela and her cook have traded culinary secrets to such an extent that it's difficult to decide who has learned the most," says a friend. "She has discovered why Barbadian flying fish are so justly famous; that soursop makes a better ice than anything in northern climates; and that melts—the roe of a local fish—are a satisfactory substitute for caviar." Pamela Harriman, adds her friend, "relaxes by not relaxing." *See page 84.*


Javier Barba

Earth Sheltered

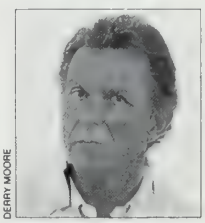
"I wanted to build a house that reflected the landscape and was integrated into it," says Barcelona architect Javier Barba of the residence he built into a hillside for his Costa Brava clients. Most recent underground efforts have been initiated more for reasons of energy conservation than aesthetics. But Barba has successfully coupled the two while resolving the physical limitations of a small and steep lot. "Any conventional structure would have been at odds with the surroundings. That sort of approach strikes me as dishonest," declares the architect, who is currently planning a group of earth-sheltered apartments on Minorca. *See page 90.*


Tessa Kennedy

Alpine Undercurrents

In one of her more unusual commissions, designer Tessa Kennedy has transformed a bare concrete poolhouse into a design fantasy that can accommodate everything from bathing suits to formal dinners. Kennedy used shells as her main motif. In fact, her obsession ultimately resulted in a new partnership. After experts told her the shell-shaped pearl-glazed tiles she requested for the pool area would be impossible to make, she turned to John Harwood. He succeeded, and shortly thereafter the firm Kennedy Harwood was born. *See page 96.*


LISL DENNIS
Malcolm Forbes


DERRY MOORE
Jon Bannenberg

The Highlander

Mutual esteem characterizes the relationship between publisher Malcolm Forbes and yacht designer Jon Bannenberg. The two men had already worked together on Forbes's Boeing 727. Now Bannenberg is designing a bedroom wing for the Forbes home in New Jersey. And next month the multifaceted publisher will be taking a trip up the Amazon aboard the *Highlander.* Joining the excursion with his own boat, the *Virginian* (originally *Highlander IV,* purchased from Forbes), will be a friend, business magnate John Kluge. "With rubber boats and the helicopter I keep on board, we hope to be able to see a little," says Forbes, adding: "We'll wear piranha repellent when we go swimming." *See page 100.*


BARRY SWAEBE
Marian Brudenell


BARRY SWAEBE
Edmund Brudenell

At Deene Park

In 1955, the first year of Marian and Edmund Brudenell's marriage, the bride's mother came to Deene Park for Christmas. She was so horrified by the estate's frigid interiors that she left a thermometer in the great hall to record the temperature. That evening at dinner, she announced it was thirty-six degrees indoors. But her daughter's in-laws, who shared the house and were oblivious to its lack of heat and other amenities, simply carried on with the meal. Now, more than three decades later, the Northamptonshire estate is warm and comfortable thanks to Marian Brudenell, who undertook the daunting task of decorating eighty-eight of Deene's nearly one hundred rooms. *See page 110.*


Countess Volpi

Villa Rocca nel Circeo

Friends of Countess Nathalie Volpi often mention her warmth, style and skill as a hostess. They also like to tell a particular anecdote that reveals her charming, unselfconscious devotion to her guests. She has always loved to watch the moon rise from the sea and

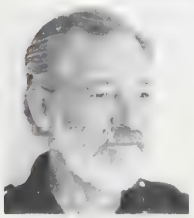
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continued from page 17

has equally enjoyed treating friends to the spectacle. One evening, so the story goes, she led her party onto the terrace and all sat down to patiently await the moonrise. However, after a moment or two, the countess's voice was heard sharply addressing the butler: "Fiorquanti! Where is the moon?" The discomfited retainer couldn't supply the answer, but his employer's exasperated inquiry made the rounds of Italian society. *See page 116.*



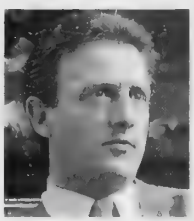
Joan Ward Summers



Carol Summers

Hacienda La Trinidad

"Our house has become a place where the spirits of this colorful land can laugh out loud," says Joan Ward Summers of the hacienda near Guanajuato, Mexico she shares with her husband, Carol. Joan, a nationally known weaver and tapestry designer, and Carol, whose prints are in museums throughout the world, are avid aficionados of Mexico and its folk art. When Joan Summers was first training Zapotec Indians in her weaving techniques, she lived in their village in a one-room shack and slept on a dirt floor. That is a far cry from Hacienda La Trinidad, which is now complete after a decade-long renovation and houses both their folk-art collection and their studio. Of architect Giorgio Belloli, who first remodeled the sixteenth-century residence in the 1950s, Carol Summers remarks: "He may not have been such a great plumber, but he was certainly an artist." *See page 126.*



Michel Ermelin

An Eye for Detail

Beautiful objects surround Michel Ermelin twenty-four hours a day. A jeweler—he owns Verney in Paris's Place Vendôme—and a consummate collector, he's aware of the importance of display space. However, Ermelin's own collections—which range from antique snuffboxes and cigarette cases to architectural drawings and pottery Pierrots—just keep growing, much to the chagrin of his wife, Noémi, who has to figure out where to put them. What's a collector to do after he's filled a spacious Left Bank apartment? Buy a house in the country. While the Ermelins' château near Orléans is being renovated, its large salon—about half the size of the entire Paris apartment—is already covered with almost every imaginable form of needlepoint, one of Michel Ermelin's particular passions. *See page 132.*□

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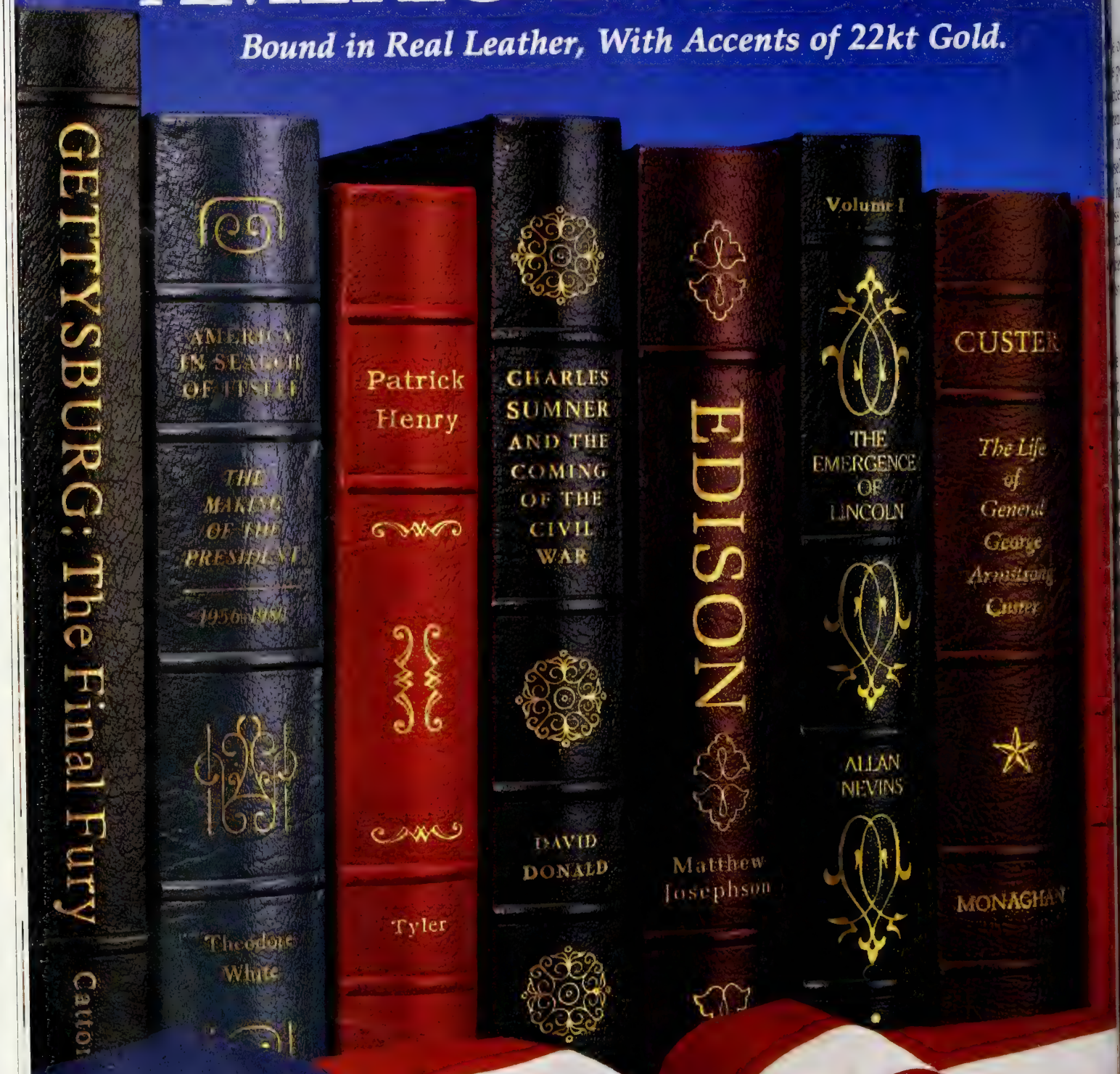


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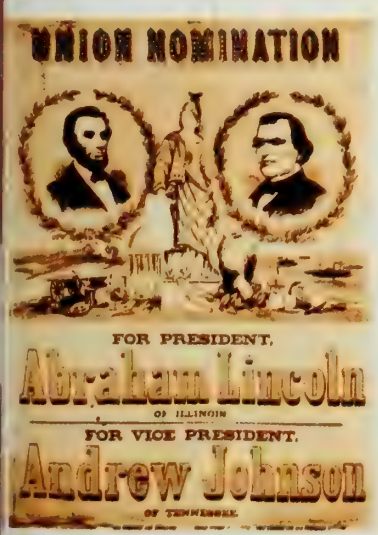
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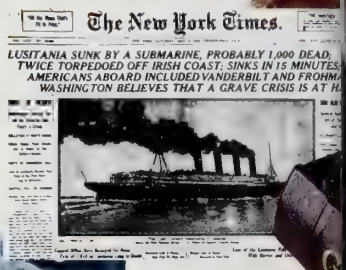
"Remember the Alamo" with **13 Days to Glory** by Lon Tinkle.

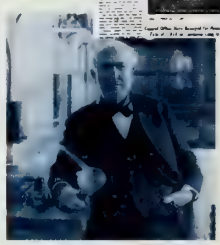


General George Armstrong Custer, one of the most controversial figures in our history, is revealed by Jay Monaghan









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Some of the historical photographs were provided courtesy of Bettmann

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GUEST SPEAKER: MIRIAM ROTHSCHILD

The Flowering Hayfield



PHOTOGRAPHY COURTESY MIRIAM ROTHSCHILD



I WAS A PASSIONATE and dedicated gardener from the age of seven to fourteen, and then I became enamored of wild Alpine springs with Soldanella pushing aside the snow and completely lost interest in the garden, which now seemed drearily artificial. The Second World War effectively isolated me from the Alps and the Rockies, and out of sheer necessity I once again began digging and weeding and cultivating vegetables and fruit. Furthermore I was in love with a commando, and I found staking peas by moonlight was one way of enduring the thought of wounds or bitterly thirsty shell holes.

A curious episode sticks in my mind: Strolling across a stubble field, watching a blue-gray cloud of wood pigeons grazing on the clover, I lost a gold bracelet—a present from the commando—engraved with my identity disc. Eighteen months later, when I was spreading straw round the ripening strawberries—some were still in flower—a glitter in the bundle caught my eye. It was my gold bracelet, identity disc and all. It had been plowed in, risen again with the new crop, survived harvesting and the threshing machine, and had been delivered back to me in the middle of a bale of straw. I felt it was a good omen—both for the commando and the strawberries.

After the war I returned to the Alps and built myself a wooden house in the shadow of Jungfrau, but I did not abandon gardening. As a gesture I trained some cherry trees up the stone walls reinforcing the steep banks behind the chalet, and then I moved some of the stunningly blue gentians along the bank so that I could see them through the windows as I lay in bed.

Today I have evolved a perfect compromise between my love of wild country and the classical rose garden. In England we live in a green desert, where modern agricultural methods have bulldozed, drained and sprayed all the buttercups and daisies out of the grass, the poppies out of the arable crops, and pulled up the dog roses along with the hedges, to make life easier for the combine harvester trundling along the horizon. I decided to bring medieval flowering hayfields back to the countryside. Recreating such a meadow, I was told by the scientists, would take a thousand years. I believe them—but have produced a remarkably good imitation within a decade. Others, I hope, will follow suit.

To begin with, I refrained from mowing a series of tennis courts and a bowling green—about an acre in extent—and let the turf grow. Buttercups and daisies, hoary plantain, purple self-heal, bird's-foot trefoil and white clover appeared like magic.

ABOVE LEFT: Miriam Rothschild with five of her seven miniature collies. An inveterate gardener, naturalist and lover of wild country, she has revived the medieval flowering hayfield at her home in England. ABOVE RIGHT: An arrangement of her wildflowers, shown at this year's Royal Horticultural Society show.

continued on page 28



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And when it was discovered that her body was suffering from tuberculosis, all Paris was saddened. Soon her parlor bedroom was filled with flowers arriving day and night.

"I miss my dancing and my partners and the plumes of the palace lieutenants," she grieved to her friends.

And Hepplewhite heard.

Ten weeks later, a gift arrived for the sitting room. It was a chair Hepplewhite had worked on day and night. She smiled because it possessed the majesty of a palace, and the lightness of Paris in the Spring, and the plumes of the Paris guards.

It has become the most elegant chair in history.

This is the legend of Hepplewhite.

It was 1886.

Elizabeth Karges was leafing through the cabinet-maker's journal written by her husband, Albert Karges. She read:

"I think it is possible to find a new richness in color.
I am constantly struggling to find a delicacy in strength."

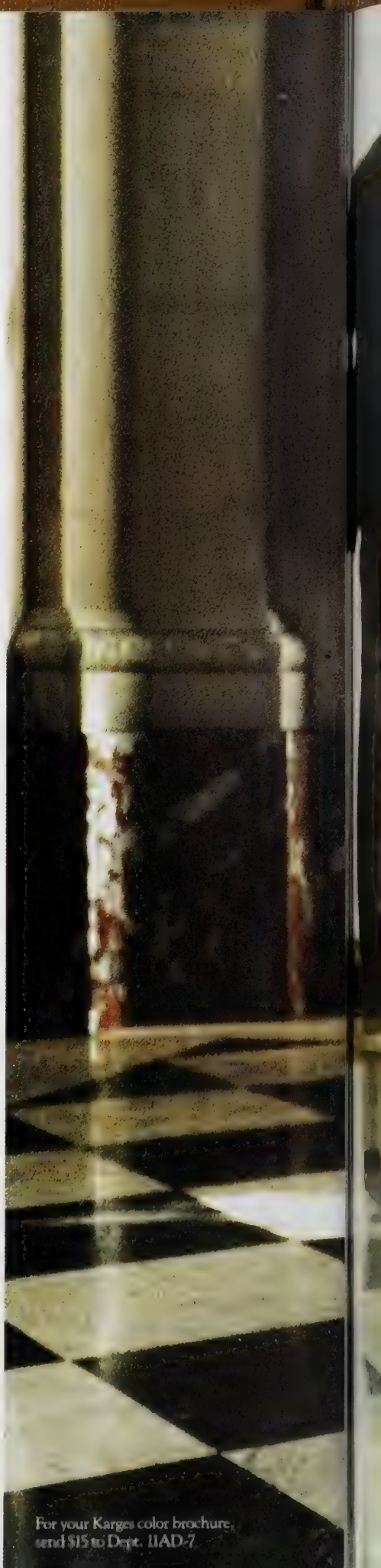
And Albert Karges began his work to create a new density of color, a new fluidity in wood, allowing what Hepplewhite had begun to now triumph in wood. This is the legend of Karges.

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The Flowering Hayfield
continued from page 24

Then I collected seed from a derelict airfield nearby and along the rides and clearings in a local wood. Eventually, by a combination of seed-scattering and the introduction of seedlings from the same source—but grown like radishes in the kitchen garden—the flowering hayfield was reborn.

A delightful surprise was the number of species which "came in from the cold," presumably because the environment was—at last—one that suited them. Bee orchids, fairy flax and quaking grass were the most attractive of the unexpected visitors. Nor were they fleeting guests—they had come to stay. Eventually I counted ninety wild species in the field, including oak seedlings from acorns stored by the squirrels and then forgotten.

The right sort of insects were slower to catch on. But after about seven years, during which time I eagerly awaited their arrival every summer, the first Meadow Brown butterfly flapped out of the grass as the dogs chased one another around in a burst of high spirits. Within a day or two I spotted a bright azure fragment of sky caught in a patch of yellow trefoil—the first Common Blue butterfly had arrived. Now they are breeding in the meadow, and the black-and-red burnet moths are lumbering from one scabious flower head to the next.

When we come upon a ditch snowy with white violets, we experience a sensation of pure joy.

The ants have settled in too, and so have the bumblebees. Both are good pollinators in their own right, but bumblebee nests also harbor a parasitic furry brown fly with an exceptionally long tongue. These emerge before their hosts in spring, and without them primroses and oxlips would rarely set seed in my field, for they are about the only long-tongued pollinators on the wing during the cold springs of recent years. As for the ants, it is true they carry off violet seeds with which to stock their nests, but they are also excellent seed distributors, and curiously enough those seeds which have been collected and left to germinate in the vicinity of their homes grow more vigorously than usual. Do the ants anoint these seeds with some sort of growth hormone? We do not know.

Hormones, of course, are chemical messengers, and I wonder what part they play in our own predilection for gardening. It is surely no coincidence that this urge follows quite a well-marked cycle during our lives. As children we love growing things, even mustard and cress on a piece of flannel. When we suddenly come upon a ditch snowy with white violets, we experience a sensation of pure joy we can never quite recapture.

After a long interval we are mysteriously drawn back to gardening in middle age. We discover a new delight in growing a perfectly shaped yellow rose with a faintly nostalgic perfume, or sending a purple clematis cascading over the porch. (In my own case the flowering hayfield took the place of Grandpa Dickson and Nellie Moser.)

Perhaps we have by then escaped from the hormonal chains which clamped us down remorselessly from adolescence onward? In old age, of course, we become in this respect freer than air. We can sit untroubled by the lily pool and watch the electric-blue damsel flies poise light as angels among the reeds, or rediscover the remarkable manner in which water lilies seem to seal up the sun between their waxy white petals.

The chemical messages may fall on deaf ears, but the breeze in the hayfield rustles the beige grass stems and suddenly reveals the presence of pale-mauve meadow cranesbill. Something I had never noticed before. □

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Since the 15th century, many of the world's art connoisseurs have valued intricate works of translucent cloisonne above all other enameling techniques. Royalty and wealthy collectors throughout Europe and the Orient have competed to own original masterworks of *plique-a-jour* (the French term for translucent cloisonne, which means "glimpse of day.")

Translucent cloisonne artworks are valued not only for their considerable beauty, but also for the complexity of their intricate creation process. This painstaking skill is performed with unsurpassed mastery in China, where the secrets are closely guarded and handed down from father to son. Indeed, this cloisonne craft is so demanding that only half of the pieces started survive to completion.

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As lovely as this bowl is in any setting, its true beauty appears when displayed near a window or other source of light. The translucent enamels allow light to sparkle through the bowl from every angle, and the 24K gold-finished wires add a shimmering frame for the colorful image.

"Peacock and Peony" premieres a collection of five bowls presenting some of the Orient's most meaningful symbols of birds and flowers in translucent cloisonne. Collectors who acquire this first issue in the *Garden of Good Fortune* Translucent Cloisonne Bowl Collection will be privileged to receive the four additional bowls at the same issue price, at intervals of approximately three months. Bowls will be made available according to a convenient acquisition plan, with only one-third payment required prior to shipment.

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The issuance of "Peacock and Peony" marks the first time a limited-edition bowl of translucent cloisonne has ever been introduced. Considering the prompt sell-outs which are typical of such "first in a medium" limited editions, the appeal of this symbolic, oriental bird-and-flower motif, and the strict limited edition of 9800 worldwide, you are advised to act quickly. To avoid disappointment, send in your order *today*.

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Peacock and Peony

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Do You Speak Architecture?

THERE IS SOMETHING to be said for architecture as an international language, a sort of Esperanto or lingua franca that speaks with a vocabulary understood almost everywhere. In our day architectural styles, which change more rapidly than they did a couple of centuries ago, are no sooner off the drafting board in London or New York or Milan than they turn up in Paris or Mexico City.

Architects these days are peripatetic. I. M. Pei of New York currently has his hand in the refurbishing of the Louvre in Paris. Robert Venturi of Philadelphia is designing the extension of the National Gallery in London. James Stirling of London (via Scotland) has completed a new building for the Harvard Art Museums in Cambridge, and Arata Isozaki of Tokyo is the architect of the new Museum of Contemporary Art in Los Angeles. In Paris the Pompidou Center was designed by a Briton, Richard Rogers, and an Italian, Renzo Piano. Its founding director was Pontus Hulten, a Swede, who subsequently went to Los Angeles to help get the Museum of Contemporary Art on its way and is currently director of Venice's Palazzo Grassi. They all speak the Esperanto of architecture, though they speak it with different accents and use different clichés and colloquialisms. Whether we like what they are saying or not, we get the pitch.



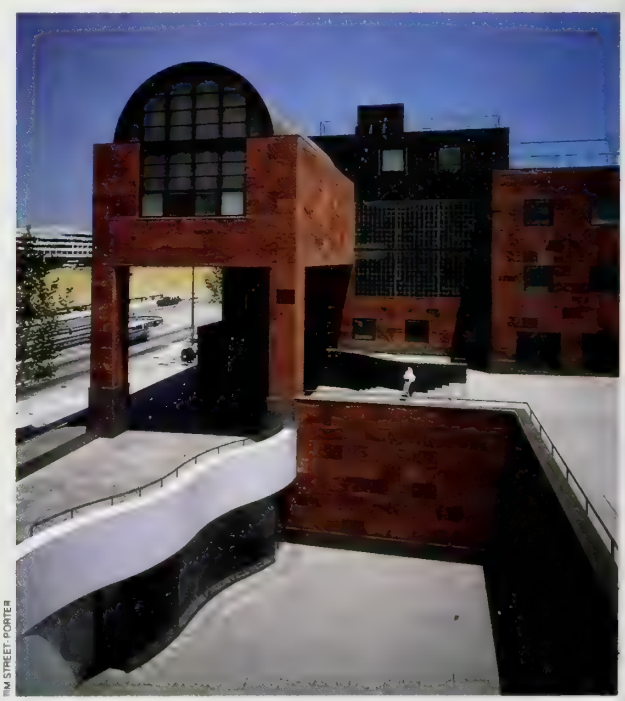
NANCY RICA SCHIFF

"While the vocabulary of architecture has expanded as new methods of building have been invented, the basic language has not," notes Russell Lynes.

You will recall that what we now call "modernism" in architecture was first known as the International Style. It emerged after the First World War and was associated most particularly with Gropius and the Bauhaus, with Le Corbusier and Mies van der Rohe, with J. J. Oud of Holland and a few others whose work was introduced to the American public by an exhibition at the Museum of Modern Art in New York in 1932. The show, which subsequently traveled in a smaller version around the country, was called "Modern Architecture: International Exhibition."



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ABOVE: In 1785 Thomas Jefferson used a 1st-century Roman temple in France as the model for the Virginia State Capitol in Richmond, which heralded a classical revival. RIGHT: Japanese architect Arata Isozaki combined geometric forms of pyramids, cubes and cylinders for the new Museum of Contemporary Art in Los Angeles.

continued on page 34



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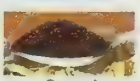
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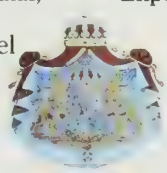
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Do You Speak Architecture?
continued from page 30



With its 1970s blend of postmodern arches and classical columns, the Piazza d'Italia in New Orleans counterbalances the modern Lykes Building nearby.



Harkness Tower at Yale epitomizes the Collegiate Gothic style, which "early in our own century became de rigueur for colleges from Yale and Princeton to Chicago," says Lynes.

It was organized by three young men: Alfred H. Barr, Jr., the museum's director; Philip Johnson, a serious dilettante of architecture who wouldn't become an architect for another dozen or more years; and Henry-Russell Hitchcock, the undisputed dean of American architectural historians. It was they who are thought to have coined the phrase "the International Style," partly, I have been told, because they did not know what else to call it. There are those who say that it was Mrs. Barr who, listening to them puzzle over what to call what they were about to display, suggested the phrase that has become part of architecture's jargon.

But styles of architecture have been international for millennia, and if the vocabulary has gradually expanded as new methods of building (primarily of holding up roofs) have been invented, the basic language has not. Look around you in any city in America or Europe and you will find the ancient Greeks and variations on their temples. We call it classical, but in its early days it was an international style that was first a Greek trademark and with alterations a Roman one or, more accurately, a way of making the empire builders of Greece and Rome feel at home wherever they conquered and settled down. They held up their roofs with posts and lintels, a technique at least as ancient as the enormous vertical stones that supported massive horizontal stones at Stonehenge.

The post-and-lintel technique was used for centuries before the arch took over as the identifying cliché of officialdom for Romans. It was a round arch used for sports palaces like the Colosseum, for sporting places like the Baths of Caracalla and for aqueducts where solid masonry would have been wasteful of stone. The round arch became an international cliché, a familiar part of the architectural vocabulary, when the church took it up and built basilicas and cathedrals in a style we now call Romanesque and the English called Norman. The round arch has never been wholly out of fashion since it was invented. In the nineteenth century there was a revival of interest in Romanesque architecture. The Cathedral of St. John the Divine in New York, for example, started out to be Romanesque in the 1890s, but the trustees changed their minds and with a new architect turned it into Gothic, or tried to. It is now some of both.

There are all sorts of Gothic, to be sure, but its appeal initially lay in the fact that with pointed arches, flying buttresses and a new style of piers and vaulting it was possible to build higher and wider—span greater areas—than before. Bigger was "better," then as now. Gothic caught on all over Western Europe in the late twelfth century and stuck. It became the new international style for ecclesiastical buildings and seats of learning. There have been several Gothic Revivals, one in the eighteenth century and another in the nineteenth century, when the pointed arch became fashionable for country houses, churches and public buildings in America as well as in England. Early in our own century, Collegiate Gothic became de rigueur for colleges from Yale and Princeton to the University of Chicago. There is a story, probably apocryphal, that someone at the University of Chicago wrote his counterpart at Oxford asking how to design a building in the Gothic manner. The

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Do You Speak Architecture?
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reply came back, "Sorry. We can't help you. We haven't built a Gothic building in six hundred years."

This frivolous once-over-lightly of architectural styles is merely to suggest that while the vocabulary of buildings necessarily changes with time, place, circumstance and with engineering inventiveness, the language that makes architecture international has roots common to all ages and places. Architecture is the art of shelter or, to put it another way, the art of making shelter interesting, convenient, and at its best, beautiful. It may shelter people or gods or cattle, but it is essentially walls and roofs embellished in various ways for various purposes. It is a language with many regional dialects. You don't find many Oriental pagoda roofs in New England or Byzantine onion domes in Iowa, or at least I don't, though I've seen onion domes on houses in small Texas towns. It is also a language in which visual clichés have a way of recurring, sometimes after they have disappeared for years. The round arch is back in postmodern architecture, for instance, and ornament, which was considered sinful by the modernists, is creeping back. Classical elements as they were used by Palladio in the late Renaissance are becoming fashionable again. No one except a few old-fashioned functionalists is outraged.

But it is not only architects who are peripatetic—so, it seems, are buildings. They move from century to century by standing still and from place to place by imitation or inspiration. Today's innovations have a way of becoming tomorrow's clichés; the good ones become part of architecture's language. Buildings may speak with a variety of tongues and sometimes speak in riddles, but "Buildings," as a traveler in the nineteenth century wrote, "are the books that everybody unconsciously reads." Nobody needs a trot to read them for, as Walt Whitman observed, "All architecture is what you do to it when you look upon it."□

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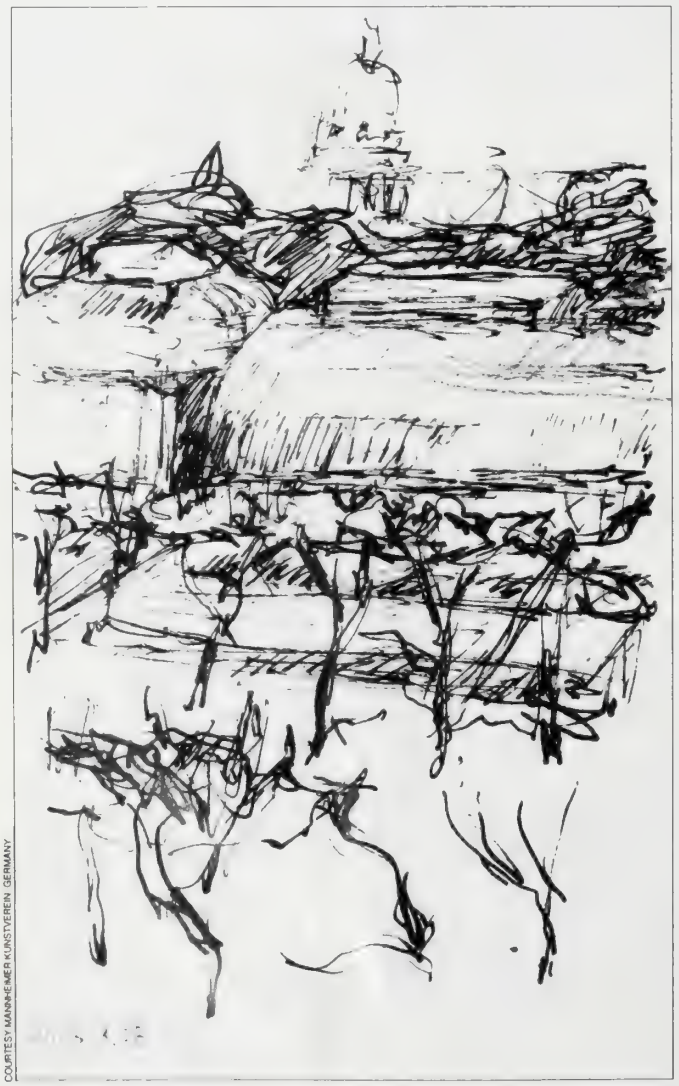
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Drawing On an Old Passion

By Michael Peppiatt

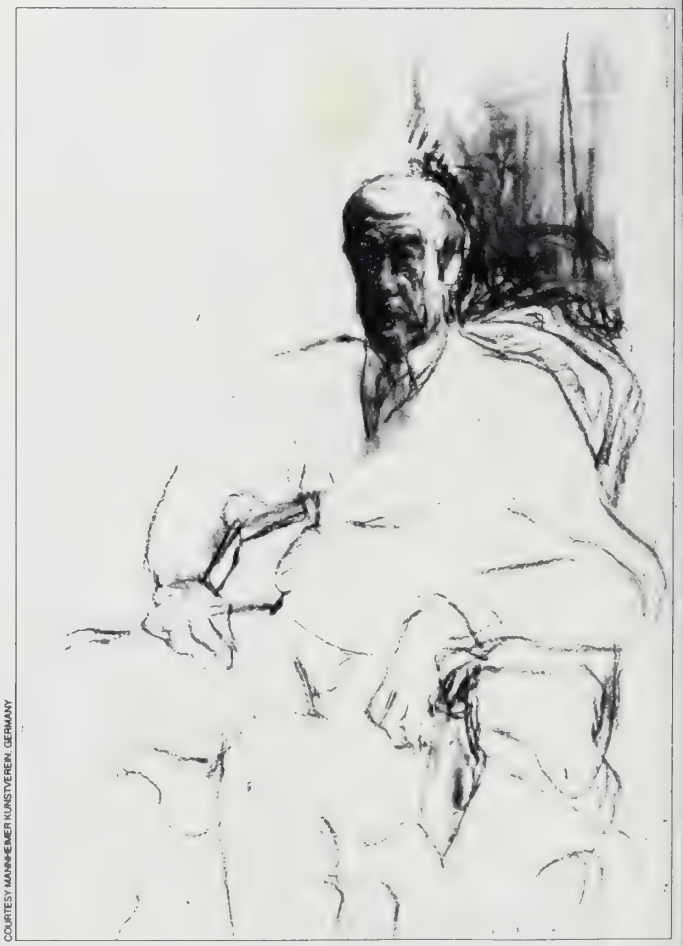
THE PALE BLUE EYES stare—a bird's sudden, inquiring gaze—blink, then stare elsewhere. The hands flutter in swift, nervously expressive gestures. The words multiply, sketching quick portraits of people and times past, or gleefully dismantling set notions about life. But it is to the eyes that attention returns. Their questioning restlessness invests the most ordinary scene with significance. After a few minutes in Henri Cartier-Bresson's company, everything becomes intensely visual.

It is natural to wonder whether each quick glance has composed—then accepted or rejected—a photograph. A fat man presiding over a large beer on a tiny café table, a succession of deserted courtyards, or a child openmouthed in sleep all come to look, when he is there, like potential Cartier-Bressons. The name is inseparable from a flow of images—taken in every country, in every form of society—in which the poetic irony and chance beauty of everyday life stands revealed. The name is, quite simply, that of the best-known photographer alive. But for well over a decade this prodigiously resourceful man has channeled his best energy not into photography but into drawing. "I've gone back to what I wanted to do at the beginning of my life," he says. "My first passion was for drawing and painting; photography came



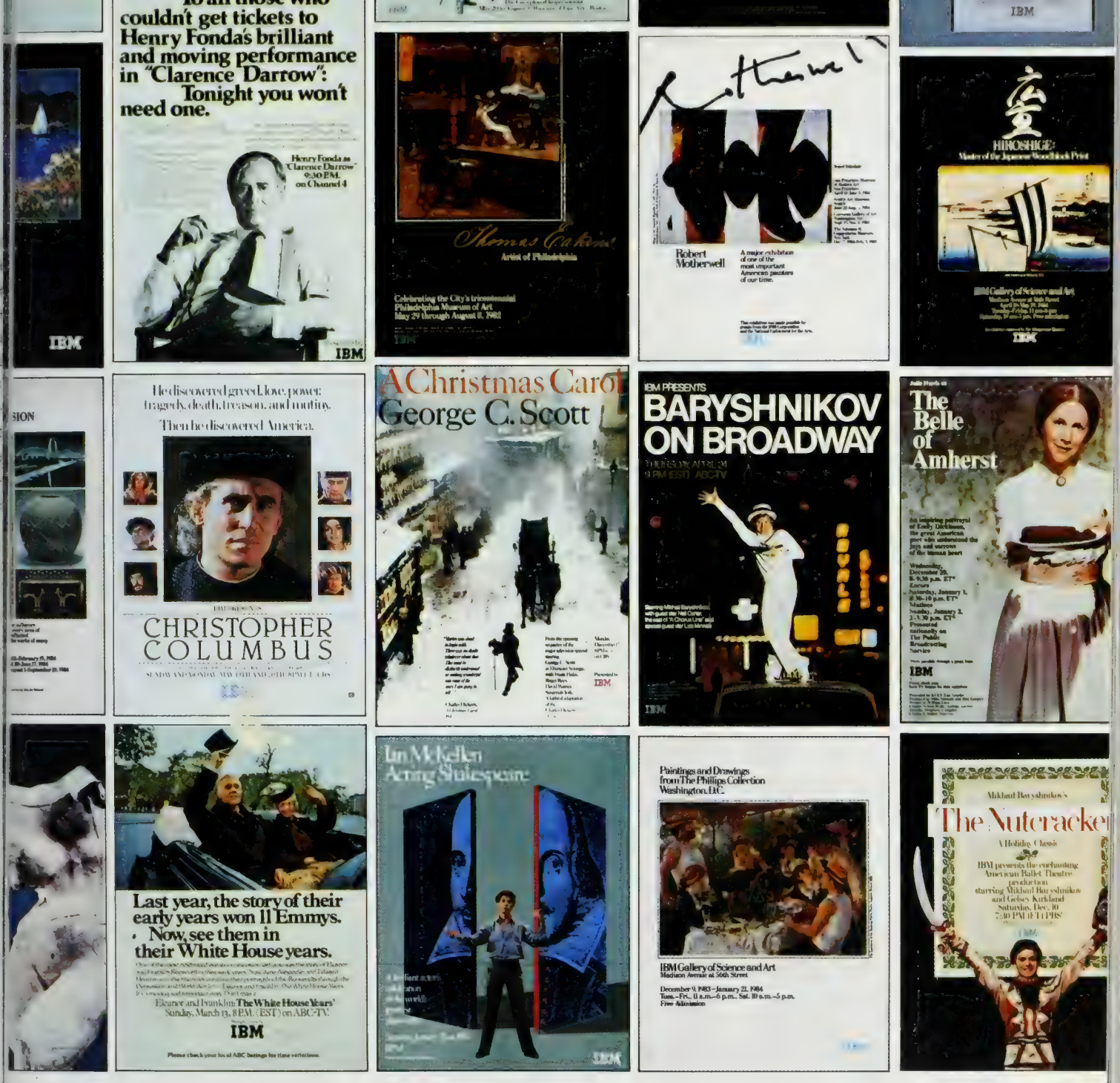
COURTESY MANNHEIMER KUNSTVEREIN, GERMANY

Renowned for his photography, Henri Cartier-Bresson has in recent years joyfully returned to his first love—drawing. "I draw all day, every day. But I still feel I'm only just beginning," he says. Two drawings from 1978, *Jardin des Plantes* and *Portrait J. L.*, reveal a style markedly different from that of his photographs.



COURTESY MANNHEIMER KUNSTVEREIN, GERMANY

continued on page 44



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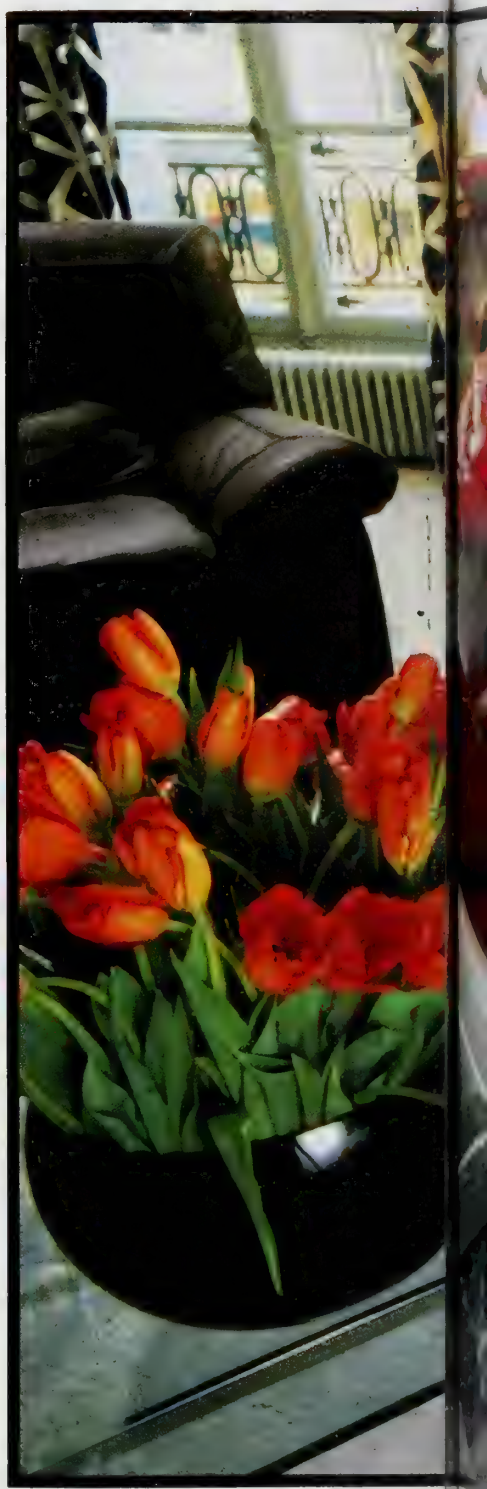
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ROCHE-BOBOIS
PARIS

Drawing On an Old Passion
continued from page 40

much later. One day I thought to myself, I've said whatever I had to say in photography, so why shouldn't I try my hand at drawing again?"

While photography allowed Cartier-Bresson to travel the world and capture the unexpected, drawing keeps him at home and forces him to concentrate on the familiar. Paris is his richest source of inspiration, above all the magnificent views of the Louvre, the Tuileries and the Seine from the window of the comfortably bookish apartment where he lives with his wife, photographer Martine Franck. He returns to these obsessively, as to his own Mont-Sainte-Victoire, attempting in a flurry of soft lines to fix the impermanence of appearance.

"One great advantage about a drawing," Cartier-Bresson points out, "is that you can go over it time and again. Photography is the opposite. Once it's done, it's done. I think of photography as an extroverted activity, whereas drawing is much more introverted. It's a form of meditation, really, because it makes you close up on yourself and concentrate."

Cartier-Bresson's photographs possess the calm eloquence of fact stated without hesitation. The drawings, on the other hand, come across as masses of contradiction and doubt. In certain sketches, each line seems unsure of itself, as if it were questioning both its own existence and the object it attempts to represent. But as in Alberto Giacometti's drawings, which Cartier-Bresson deeply admires, so much doubt in the end takes on an air of heroic affirmation. The frail tree and the faintly outlined face appear to have resisted overwhelming odds to have stayed at all on the hostile blankness of the paper.

"Up until World War II I'd always imagined that my whole life would be devoted to drawing and painting. My uncle had been a painter and I started taking lessons with a friend of his when I was only fifteen, in 1923. I went on to study at André Lhote's studio, but a year later I destroyed all the canvases I'd done. In the thirties I began going around with the Surrealists and trying my hand at photography. But it was painting that fascinated me. Even at the end of the war, after I'd managed to escape from a P.O.W. camp in Germany, I thought I was going to be a painter. But I wanted to travel everywhere and have an adventurous life. And I saw that photography—especially reportage, which is what has always interested me most in photography—could give me that kind of life."

Cartier-Bresson's passion for drawing is so intense that he tends to make

In Cartier-Bresson's opinion, the disadvantage of a photograph such as *Hyères, France*, 1932, is that unlike a drawing it "cannot be improved on the next morning."



COURTESY G. RAY HAWKINS GALLERY, LOS ANGELES

continued on page 46

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Drawing On an Old Passion
continued from page 44

light of his achievements as a photographer. A biography, in the catalogue of an exhibition of his drawings held in 1981 at the Musée d'Art Moderne de la Ville de Paris, states, baldly enough, that "from 1946 to 1973, photography played an important role in his life." He himself is similarly given to such laconic statements as, "Photography is a kind of instinctive drawing. It's instant drawing, really, like instant coffee." And he repeatedly underlines the fact that his visual sense was formed by looking at paintings.

"Nowadays," he says, warming to a favorite theme, "people come to photography from all kinds of different disciplines, such as anthropology or sociology. In my case it was from painting and drawing. They gave me my real basis. Other photographers get annoyed and say I've turned my back on photography. They didn't mind when I made films—when I worked for Jean Renoir, or more recently when I made a couple of documentaries. But the idea that I'm drawing seems to infuriate them."

Contradiction and controversy are natural elements for Cartier-Bresson. He is most at home, however, talking and laughing with his friends, who are as varied as they are abundant. Although his sense of the uniqueness of other people has stood him in good stead both as a draftsman and a photographer, it has not proved infallible, as he himself recounts. "I once had to take the portrait of a famous and rather formidable lady here in Paris, and I was worried because I'd photographed her many years before and realized she might make the inevitable comparisons. Portraits are difficult enough to do at the best of times. You only have to say one thing out of tune with the other person's mood to lose a good portrait. She seemed rather tense when I arrived, so when she asked how long the whole thing would take, I tried to make a joke by saying, 'Oh, rather longer than the dentist, but not as long as a psychiatrist.' That didn't amuse her. And we lost the portrait." □



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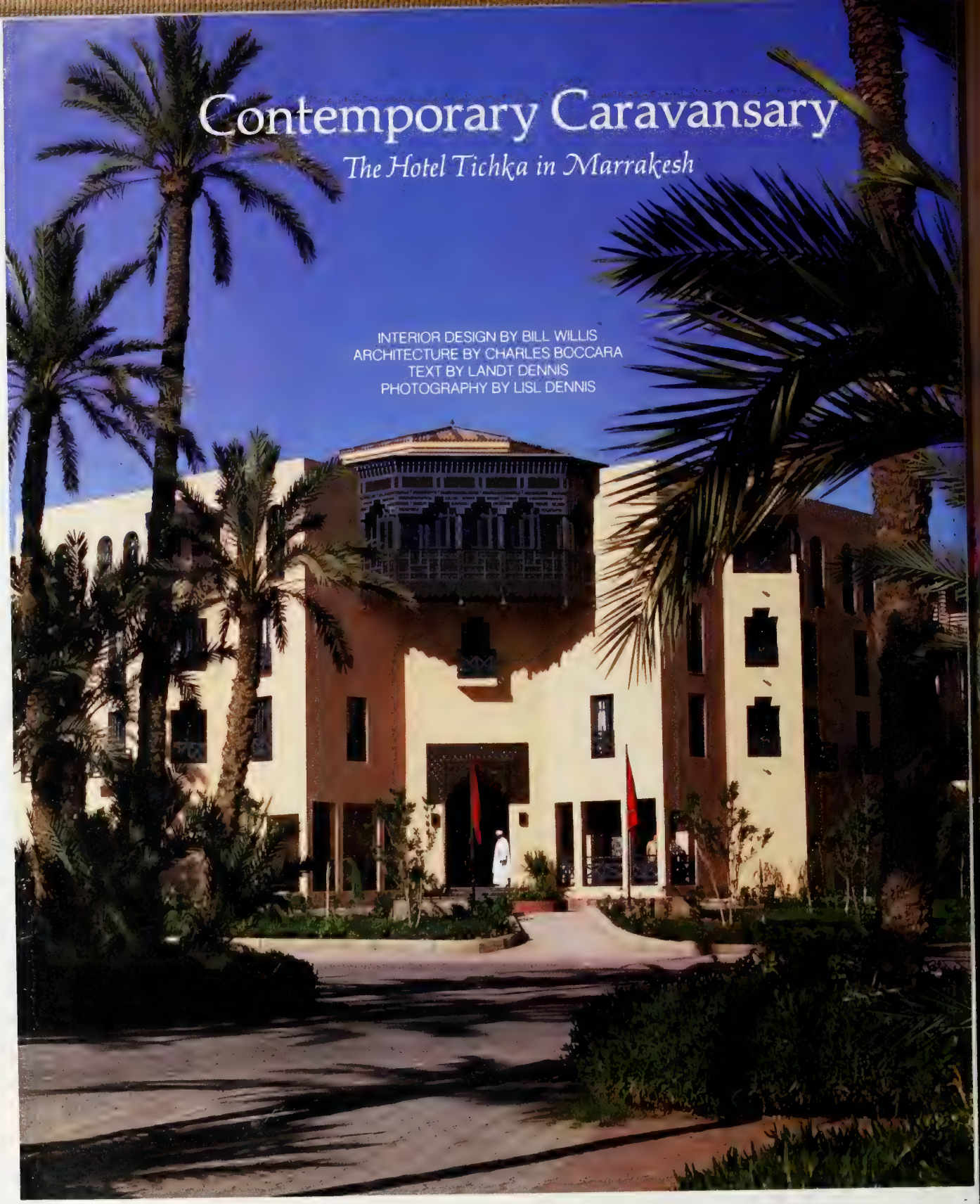
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The Hotel Tichka in Marrakesh

INTERIOR DESIGN BY BILL WILLIS
ARCHITECTURE BY CHARLES BOCCARA
TEXT BY LANDT DENNIS
PHOTOGRAPHY BY LISL DENNIS



ABOVE: With its tile roof, recessed windows and balcony above the entrance, from which important visitors were traditionally announced, the Hotel Tichka combines postmodern architecture with Moroccan embellishments. Built by architect Charles Boccara amid a large palm grove in the center of the city, the hotel has an exterior "like the dust of Marrakesh," says designer Bill Willis. "All the white buildings are reserved for Casablanca."

OPPOSITE: A downstairs fireplace is surrounded by glazed Moroccan tiles and painted wood. Atop the mantel are lanterns of painted glass. Both chairs and tables were designed by Willis and made locally.





ABOVE AND COVER: In the main dining room, columns are stylized palm trees of polychrome plaster. The yellow limestone mantel, made to shimmer through a traditional process called *tadelakt*, is surrounded by Fez tiles. A forty-eight-foot mural depicting a fantasy vision of Morocco was painted by Christian Granvelle. Below, designer Bill Willis.

FOR CENTURIES IN Morocco, where privacy is a long-held tradition, architects and designers have hidden spectacular interiors behind simple exteriors. The Hotel Tichka, designed by Tunis-born architect Charles Boccara with interiors by Bill Willis, is no exception. Like most buildings in Marrakesh, a city founded in 1062, the five-story Tichka is dusty rose on the outside. But windows and balconies in chocolate brown with turquoise trim—and a six-foot-tall doorman in flowing white robes—hint at the experience within. Visitors are immediately awed by an enormous Moorish doorway and the dramatic effect of the columned lobby.

"Morocco is one of the few countries in the world where you can still find true old-world artisans," says Bill Willis. "Quality handcraft, pride and intuitive understanding of precedents still go together here. One can build, embellish and furnish a house —or hotel—at a reasonable price in Marrakesh and achieve exquisite results." An American interior designer and expatriate who speaks French with a Mississippi Delta drawl, Willis has lived and practiced his profession quietly in Morocco for more than twenty years. He oversaw every detail of the instantly acclaimed Tichka,



OPPOSITE: Strong colors abound in the hotel's upholstery and woodwork. A tile-topped table is an example of traditionally painted furniture used throughout. Another recurring theme is the use of fretwork, here on the mirrored doorway leading to the dining room.

including the design of the china and the landscaping of the walled garden.

"The choice of Bill Willis as the interior designer was obvious," says Parisian Jean-Paul Lance, who left the Orly Hilton to become general manager of the Tichka. "The owners wanted a property that was typically Moroccan, comfortable to stay in and that would linger in the memory long after guests checked out. Bill achieved it all."

In fact, the interior designer's talent and charm have attracted numerous other local clients, including Paul Getty, Jr., Yves Saint Laurent, the Rothschilds and members of Arab royalty. They choose Willis because they know he can create a livable contemporary house that still retains the Moorish heritage for which Morocco is justifiably famous. The Tichka is a prime example, and friends have come from all over the world to see his latest accomplishment.

Conforming to centuries-old traditions of start-to-finish handcrafting, tile cutters under Willis's direction and supervision designed, made and laid the hotel's thousands of tiles and mosaics. *Zoackers,* the traditional Moroccan furniture painters, produced intricate multicolored patterns that

continued on page 146

The owners wanted a property that was typically Moroccan and that would linger in the memory long after guests checked out.

OPPOSITE: In a bedroom suite, a handwoven, boldly striped Moroccan bedspread is juxtaposed against a dark headboard with jewellike motif. A Fez-tile table holds a traditional pottery jug. The rug, like those elsewhere in the hotel, is the design of a Berber-speaking tribe from the Middle Atlas Mountains. Armchairs are leather.

BELOW: Moorish arches are echoed in the chair backs of the main hall balcony. Other indigenous touches include the painted balustrade and *tadelakt* limestone columns.



Contrasting surfaces of brick, plaster and fine wood veneers characterize a courtyard.



BELOW: Like all elements in the recently completed Tichka, rattan furniture and the terra-cotta brick of an interior courtyard were made by local craftsmen.

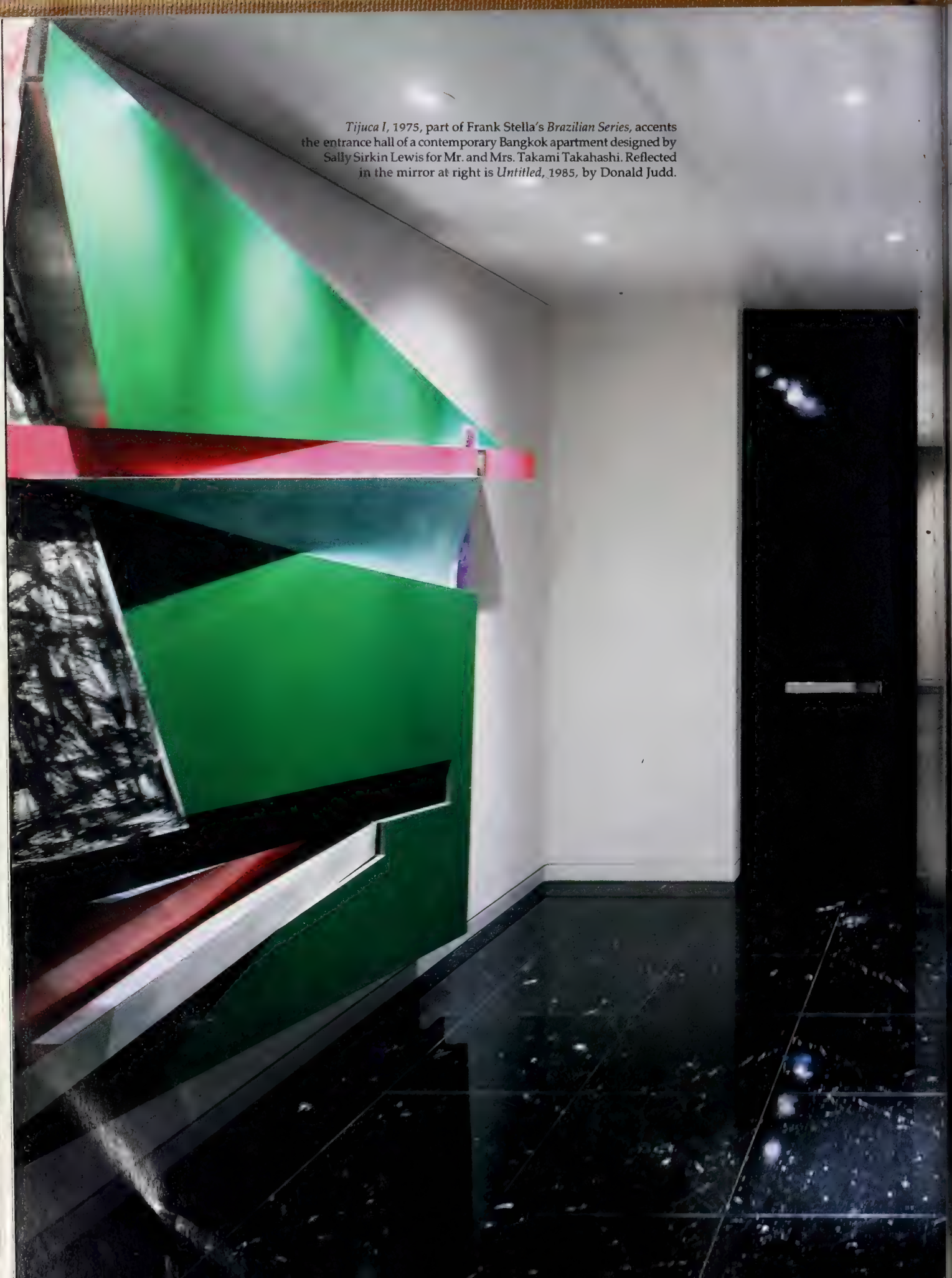






Palms, willows and orange trees surround the mosaic-lined swimming pool. A domed kiosk seems to float above, "providing romance," says Bill Willis.





Tijuca I, 1975, part of Frank Stella's *Brazilian Series*, accents the entrance hall of a contemporary Bangkok apartment designed by Sally Sirkin Lewis for Mr. and Mrs. Takami Takahashi. Reflected in the mirror at right is *Untitled*, 1985, by Donald Judd.

An Oasis in Bangkok

Abstract Art Defines a Penthouse Apartment

INTERIOR DESIGN BY SALLY SIRKIN LEWIS
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY PETER AARON



Undetermined Line, by Bernar Venet, rises from the terrace outside the living room, which Lewis has composed with a subdued, sophisticated palette. On the table is a sand-cast glass sculpture by Lynda Benglis, *Chi,* 1985. Furniture is by J. Robert Scott.

Floors of locally quarried marble contribute a cool base for the understated design of the living room. *Giza X,* a 1985 lacquer-on-board standing sculpture by Jim Jacobs, provides a sweep of color. Linen wallcovering from J. Robert Scott.

BANGKOK IS A BUSTLING, sweltering city where traffic jams on four-lane roads make Rome look tame, where raised voices haggle in open markets and people move from humid streets to icily air-conditioned homes and offices, where boats ply the Chao Phraya river day and night while saffron-clad monks sit calmly watching the world go by. When Los Angeles designer Sally Sirkin Lewis saw the two-level penthouse apartment that Japanese industrialist Takami Takahashi and his wife had just purchased, her first thought was that it ought to be an oasis in Bangkok's clamor and frenzy. Her second thought was that the space had to be turned upside-down.

"The first floor," she says, "which was supposed to be the living area, had small high windows looking out over concrete, while the second floor, meant for the bedrooms, had large terraces overlooking the city." The thought gave her pause. Switching the floor plan would mean gutting the apartment and creating new rooms, baths, an entrance hall—everything. "I sat there debating," she says. "You don't know whether or not to suggest such a thing."

It is the special nature of her relationship with Mr. Takahashi that allowed Lewis to limit her debate to a matter of seconds. This is the fifth residence she has designed for him, and although they do not share a language—she speaks no Japanese, he has little English—they understand each other well. "He starts a sentence," she says, "and I finish it. I think we have this understanding because we're both workaholics."

Without fuss, the layout was changed. Similarly without fuss, Lewis decided that the terrace on the upper level needed two huge sago palms and a piece of sculpture that was curved and lyrical, through which you could see the sky. Although Mr. Takahashi prefers a more angular look, she commissioned Bernar Venet to create such a sculpture in steel. "Any other client," she adds, "would have told me to go fly a kite."



Eight lithographs by Frank Stella, *Black Series II*, 1967, line the first-story hallway leading to the master bedroom and guest rooms. At the end hangs an oil-on-hydrocal wall relief, *Pilaster*, 1979, by Bruce Robbins. Crystal decanters from Tiffany's.

The art Mr. Takahashi likes is recent American abstract painting—"tough art." The apartment, therefore, is filled with the work of Roy Lichtenstein, Ellsworth Kelly, Frank Stella and Beverly Pepper, among others. The art provides the color: flashes of red in Donald Judd's aluminum-and-plexiglass squares in the entrance hall; a streak of blue in Jim Jacobs's standing sculpture in a living room corner; a medley of colors in the Lichtenstein painting that dominates the master bedroom; a shimmering red in the large oil by Phil Sims that lights up the dining room. Everything else is essentially monochromatic—black marble floors, walls either of white plaster or covered in white linen, vertical blinds laminated with linen so that the windows, as Lewis says, "read as background."

Her words for the design are "ultrasleek" and "minimal," but she might also say "cool." For Mr. Takahashi, who spends hectic days visiting factories in Bangkok, the marble floors provide a literal chill. "I thought of using an area rug in the living room," she says, "but I decided to keep the cool floors you can walk barefoot on."

Outside, drivers lean on their horns and people jostle each other along packed sidewalks. Far above, chaos disappears, and in its place is a world of straight lines, minimal gestures and muted tones. "Tough," as the industrialist wants it, but ultimately serene too.□

FOLLOWING PAGES: "Mr. Takahashi wanted a striking painting for the dining room," says Sally Sirkin Lewis, "and when I found this oil by Phil Sims I knew it would be perfect." The dining table and plexiglass vases are from J. Robert Scott; Brno chairs designed by Mies van der Rohe.

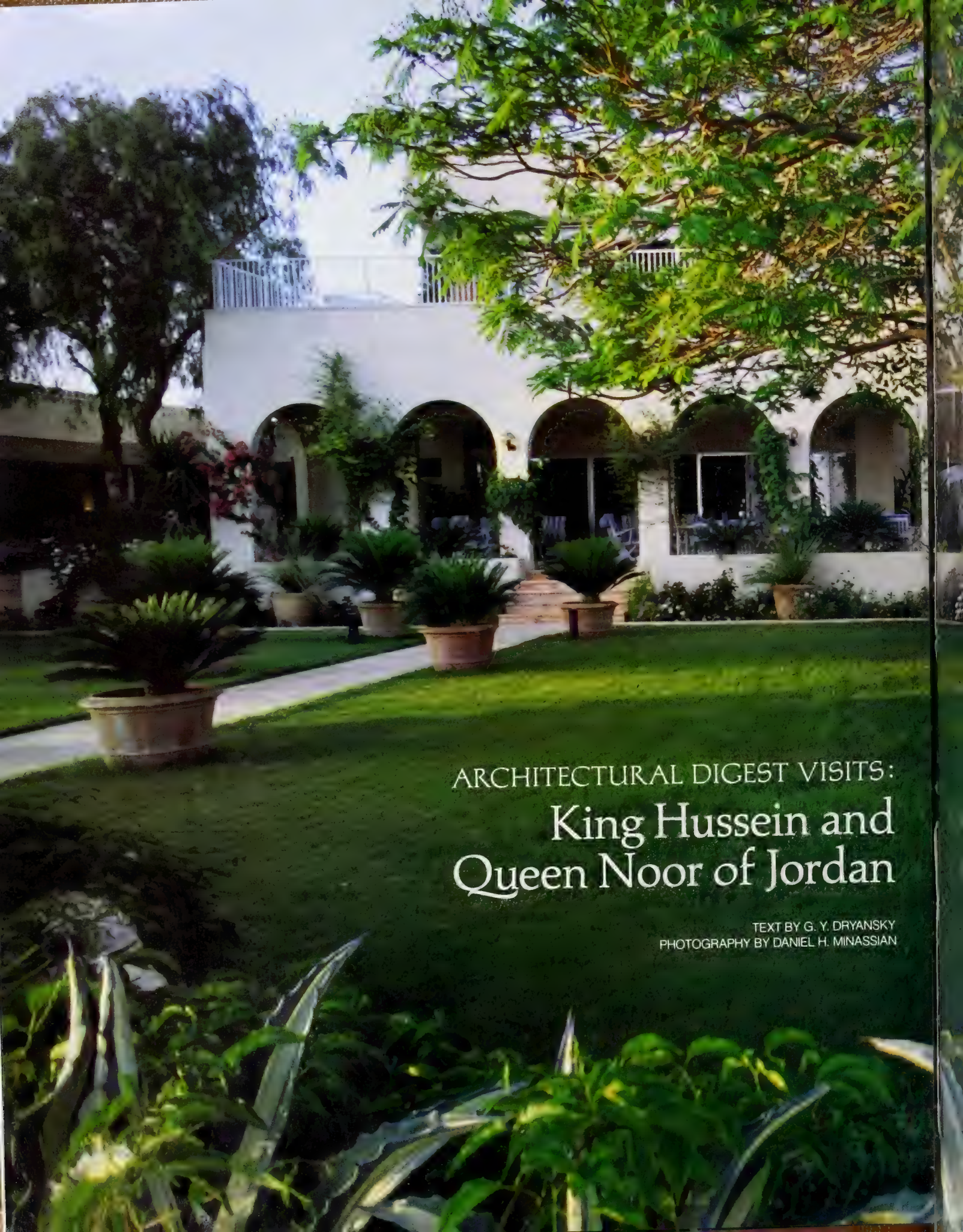






Roy Lichtenstein's *Painting: Silver and Bamboo Frame*, 1984, centers the master bedroom. A bronze sculpture, *Study for Stillscape II*, 1984, by Bryan Hunt, can be seen in the mirror at left, while two works on paper by Ellsworth Kelly are reflected at right. The chenille throw is by Jeffrey Aranoff from J. Robert Scott. Bedside clocks from Tiffany's.





ARCHITECTURAL DIGEST VISITS:

King Hussein and Queen Noor of Jordan

TEXT BY G. Y. DRYANSKY
PHOTOGRAPHY BY DANIEL H. MINASSIAN



THE GROUNDS OF THE family compound of King Hussein and Queen Noor of Jordan end precisely at the border with Israel, yet nothing disturbs the feeling of a balmy oasis the queen has created in replanting the garden. Relaxed in a brightly printed shirt and summer trousers, King Hussein shrugs at the suggestion that if war broke out, his beach house on the Gulf of Aqaba might be overrun. This soft-spoken monarch, who is a leading proponent of a modus vivendi in the Middle East, explains, "It's a very quiet area. I think one of the reasons it is so peaceful here is that we live in such close proximity."

Peace in their busy lives is why King Hussein and Queen Noor come to their beach house. Since long before his marriage to the former Lisa Halaby in 1978, the king has been, as he puts it, "coming here very tired, and going back a little refreshed."

When Jordan gained independence in the time of King Hussein's grandfather Abdullah, its population was composed chiefly of Bedouins, and the king has always retained a certain Bedouin simplicity. Eighteen years ago he built a cement-block rectangle of a house, which Queen Noor, who studied architecture at Princeton, recently converted into a more charming two-story residence. There, she explains, guests—whether old friends or heads of state—are welcome "to relax with us as members of the family." Relaxation and the



Queen Noor, who studied architecture at Princeton, redesigned the gateway to the house. "The arch is a traditional symbol of welcome," she says.

PRECEDING PAGES: Their duties as heads of state are always foremost in their minds, but to King Hussein and Queen Noor of Jordan their beach house on the Gulf of Aqaba is an oasis of tranquillity, where the emphasis is on relaxing and spending time with their children and friends. "It's a nice place to replenish a little," says King Hussein.



Between the beach, where the royal couple relax, and the house is the garden Queen Noor replanted with cactus and bougainvillea that remind her of California, where she grew up. The queen also redesigned the second-story addition and the colonnaded terrace. To the right of the main house is one of five chalets used by guests. "They allow enough space for privacy, yet aren't too distant for guests to be cut off from family life," says Queen Noor.

A stone walkway leads down to the beach. On a clear day, the view from the shore encompasses the Israeli port of Eilat and parts of Egypt and Saudi Arabia. "There are no great distances here," says King Hussein. "Security is a state of mind."



"I chose colors to recall the sunset at Aqaba, pink and pale blue sky."
—*Queen Noor*



chance to spend time with their children in a normal family setting are as precious to Queen Noor and King Hussein as water to a Bedouin.

The American-born Queen Noor, whose father, Najeeb Halaby, is a former foreign affairs adviser to the Secretary of Defense, brought to her role as the spouse of a monarch a certain American informality along with a zest for achievement. The queen's daily activities in promoting child care, health, education and environmental improvement, and in furthering women's place in Jordanian society, are so numerous that she had to organize the Noor Al Hussein Foundation with a board of directors and staff. She is chairman of the board, and her decision-making extends to dozens of projects as diverse as the Jerash Festival for the arts; a pioneer educational program for gifted children; the building of a new children's hospital; and the training of women in business skills.

She is the active wife of a ruler who, since the age of seventeen, has steered his country through the turmoil of the Middle East on a course of moderation. Though sixteen years in age separate them, her marriage to the king seems, eight years and four children later, a charmed match. Queen Noor's qualities mesh well with the personality of King Hussein and the character of Jordan.





The home's adaptability is demonstrated when King Hussein confers in the living room with government officials and then relaxes and watches television there with his family.

The Hashemite family of the king goes back to the first known descendant of Muhammad. Her husband, says Queen Noor, is on one hand the spiritual leader of his country and on the other "a man among other men—a very humble man." Former U.S. ambassador to Jordan Lewis Dean Brown once noted that the king "has

For the main living room, Queen Noor chose furnishings that would reflect the couple's preference for informality. "Most of our space has to serve a variety of functions—official meetings, receptions, dinners with family or friends," she explains. The comfortable décor blends the traditional, such as the gilded glass bells hanging from the ceiling, with the contemporary.





the charm that characterizes the Hashemites. It is not a smooth urbanity, but rather a provincial kindliness. It is representative of Jordan, now an urbanized country, but where families have a feeling for land and fertile soil and for the openness and honesty of the desert."

With close ties to the United States, Jordan shares a widely felt commitment to technical advancement. Social mobility means an extraordinarily active and growing middle class, and the suburbs of the capital are an expanse of new comfortable houses. The king and queen divide their time between the Al Nadwa Palace in Amman and the Aqaba beach house. But, Queen Noor points out, "I don't call any of my houses palaces. I call this place my home," she says of the royal residence in Amman, which is set within six and a half acres of grounds on one of the city's seven hills.

King Hussein's grand-uncle built the house about fifty years ago. In the entrance hall, gold ceremonial daggers, a scepter and medals in showcases indicate that this is the residence of a head of state. But the most-used room is the living room that Queen Noor has arranged simply with comfortable sofas and marble-topped low tables. On the tables are signed photographs of heads of state—President Reagan, Margaret Thatcher—and just about all the extant monarchs in Europe. "Colleagues," Queen Noor calls them, "people who share what it is like to be in our position."

Almost all of the "colleagues" have also visited the beach house at Aqaba, where five two-room chalets on the grounds afford visitors privacy. But at Aqaba life goes on principally with the family—the king, queen and whatever children are not away at school. Their nuclear family, Queen Noor explains, consists of the four

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The colors of the upstairs living room "evoke the sky and sea at Aqaba," says the queen; she and the king enjoy dining with friends at the low tables. Also evocative of the region is the fabric-covered ceiling.

ABOVE: The arcaded terrace off the living room, where the family gathers for meals, provides what Queen Noor describes as a "soft and gracious sheltered area." She designed it to disguise the second-story overhang and take advantage of the view.

RIGHT: King Hussein, who has ruled Jordan since the age of seventeen, sits on the steps of the terrace with his five-year-old son Prince Hashim. "My greatest hope is that my children will be decent human beings who can feel at ease with others and be constructive in their lives," he says





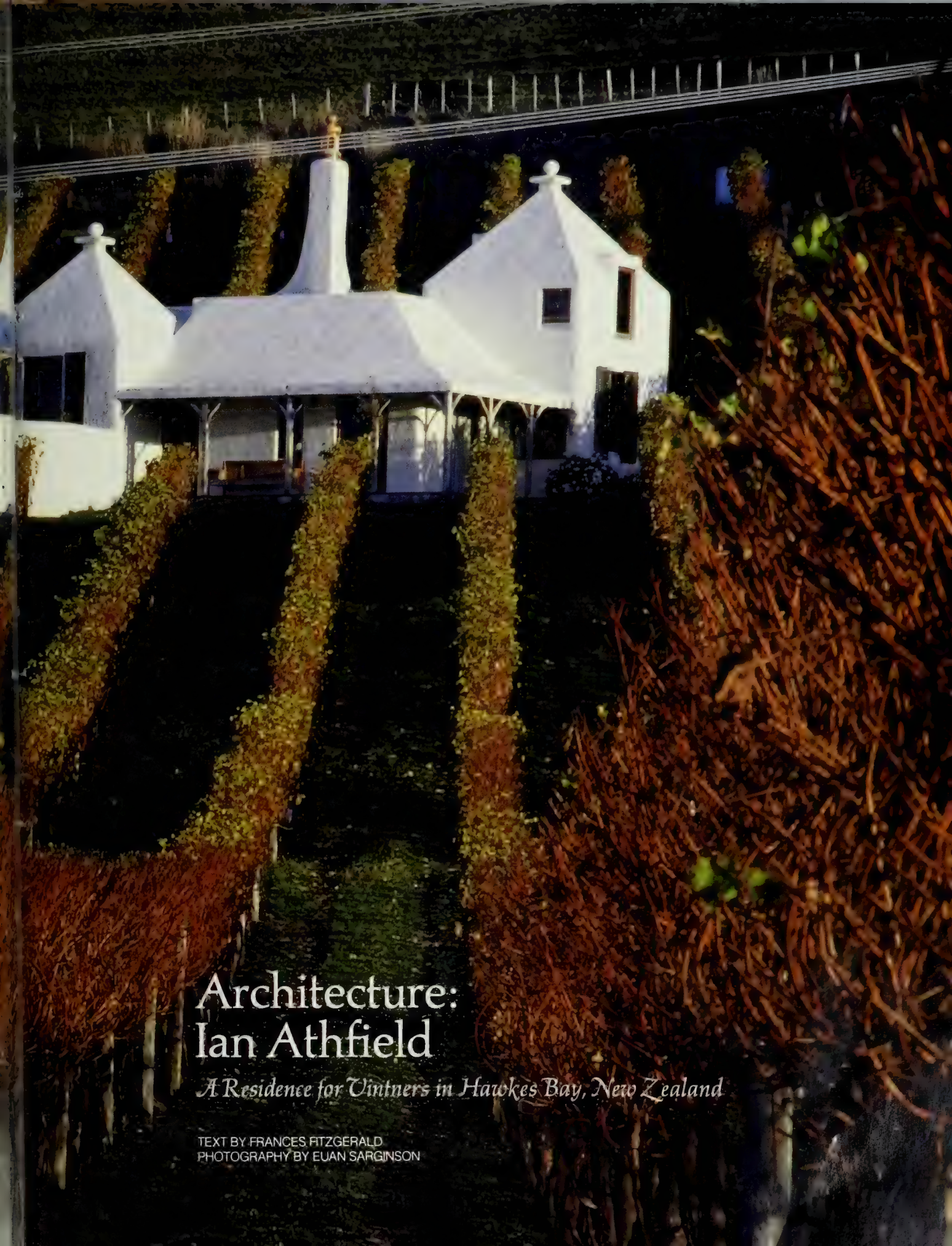




ABOVE LEFT: Prince Ali, age eleven, and Prince Hamzah, age six, sit in front of the first marlin caught by King Hussein. ABOVE: For their daughter Iman's third birthday, the couple held a party in the garden. "I try to help our children to be ready to serve their country no matter what its future may be," says Queen Noor. LEFT: "She seems to have an instinctive understanding of our responsibilities and paces herself accordingly," says the queen of her youngest child, Raiyah. BELOW: "Whenever we can't be with our children, we discuss the reason why. That way they are aware of world affairs from childhood," says the queen, strolling on the beach with Hashim.







Architecture: Ian Athfield

A Residence for Vintners in Hawkes Bay, New Zealand

TEXT BY FRANCES FITZGERALD
PHOTOGRAPHY BY EUAN SARGINSON

PRECEDING PAGES: "Coleraine derives from early New Zealand farmhouses, combining the gable roof and veranda with southern European domestic forms," says Ian Athfield of his Hawkes Bay design for vintners John and Wendy Buck.

BELOW: Distinguishing the house is a striking roofline defined by simply ornamented finials and peaked roofs over the dining room and guest room. An earthenware chimneypot crowns the tall, thin living room chimney.



BELOW: For a full view of the vineyards, center stairs lead to a rooftop walkway over the living and dining spaces. Bedrooms are on second story (right).







Lyrically reaching skyward, a second chimney tops the breakfast room's pot-bellied stove. Important to the design are "the soft, molded plaster forms seen against the rural landscape," says Athfield, who plastered the roof white like the walls because it allowed him more sculptural possibilities. Skylights open to the conservatory and are part of the passive solar heating system.

FROM A DISTANCE the house seems to float, weightless as a dream castle, in the dark sea of vines. People stop by the roadside to stare at it, perhaps thinking it will vanish in the blink of an eye. Possibly there is something magical about the hillside. According to Maori legend, Te Mata, the peak behind it, is the birthplace and grave of the last chief of the coastal plain, and for Maoris of this region it is the center: the place of origin and return.

John Buck, a young wine merchant, found the hillside on New Zealand's North Island after some years of looking for a vineyard site. "I stopped the car by the roadside and sat there amazed," he says. "It was exactly the slope I'd seen at Romanée-Conti: a fairly steep slope facing north—it *is* north in this hemisphere—for maximum sun, with a hill behind to protect it from the wind." He bought the vineyard, planted new vines, and the first crop gave him a Cabernet/Merlot of superior quality. Buck's house was being built while the vines grew and was completed the year the first grapes were harvested: 1982. He called both the house and the vineyard *Coleraine*.

Striking as it is, the house is not out of keeping with the local vernacular, for the old farmhouses of nearby Hawkes Bay have the same pitched roofs, tall chimneys, white-painted verandas and French doors. Then, romantic as it looks, Coleraine serves John and Wendy Buck's needs for a working farmhouse. At one end are three bedrooms and a playroom-study for their three sons; at the other end are the master bedroom, guest room and living room. In the center, the kitchen, conservatory and family rooms are connected by a terra-cotta-tile floor; they are open to each other, and they open out to the small courtyard in front and the brick patio behind. The heating is mainly passive solar, but there is an efficient pot-bellied stove near the kitchen and a fireplace in the living room.

John Buck and architect Ian Athfield have been friends for some years. Buck and his wife had lived next to the sprawling whitewashed pueblo the architect had built as office and living quarters for himself and his designers on a cliff overlooking Wellington Harbor. When it was built, in the mid-sixties, the pueblo marked Athfield as the rebel and innovator of New Zealand architecture. The Bucks liked the bohemian atmosphere of the architects' commune and admired Athfield's passionate commitment to his work.

John Buck had the same kind of drive. He had gotten into the wine business somewhat by chance, but since then had lived for the day he could make high-quality wine. He studied in England for two years, then spent a year traveling through Europe observing and working in some of the great vineyards. Athfield's masters were Gaudí and Mies van der Rohe, and Buck's were similarly demanding: the precise, scientific vintners of Bordeaux. Returning to New Zealand, Buck bought what is now Coleraine vineyard and the winery just below it; he also bought or leased six other small hillside vineyards. The Te Mata winery was the oldest in New Zealand, but since it had no residence attached to it, Buck asked Athfield to build one.

The architect was by that time very successful and very busy. He is even more so now. In the past decade Athfield and his partners have built every category of building from shopping centers to churches, university buildings to industrial plants. His small firm does both town planning and interior design—and it regularly wins national architectural awards and design competitions. Though New Zealand abhors stardom, Athfield is in fact a star: highly versatile and highly imaginative. His buildings are not all recognizable from their surfaces but rather from the ingenious use of space and the way they complement the landscape. He still likes to design houses, particularly for friends. "With houses, it's the relationship between people that comes first," he says. "You can't start with an idea of how people should act or what a house should look like.

"I have a very strong building materials philosophy," Athfield continues. "The less you use, the better. The fewer materials, the fewer technical people you need and the greater the flexibility. If you limit the materials you can do more with the form, and making the roof and the walls from the same material gives you sculptural possibilities."

The Bucks' house is made from the same materials as Athfield's own: a timber frame covered with wire mesh and finished with white plaster inside and out. The walls feel thick and solid as adobe, and the windows frame precise views. For his houses on New Zealand's evergreen-forested South Island, Athfield uses other materials—often wood and shingle. But Hawkes Bay has a Mediterranean climate—or, according to Buck, almost exactly the climate of the Sonoma Valley. From Coleraine the view is of vineyards, pastures full of sheep, and fruit orchards edged by lines of poplar trees; from its slight elevation you can see all the way across the coastal plain to the mountains and ocean.

Buck is now building a new winery here, designed by Athfield around the original brick-and-timber *cave*. It will be a cluster of farm buildings surrounding a formal rose garden. Its architecture will echo that of the house, but the plan will resemble the farms built by the first British settlers, who came to New Zealand by way of northern India.

For now the Bucks, both of whom work at the winery, are in and out of Coleraine all day, as are members of the vineyard crew. At harvest time the Bucks play host to thirty or forty pickers, cooking for them on the barbecue. And from the walkway on the top of the house, John Buck can keep watch over his delicate vines; indeed they are never out of his sight, for in the morning, without getting out of bed, he can look out and see what has happened to them overnight. Athfield, who sleeps no farther away from his drawing board, clearly understood his friend.□

"I have a strong building materials philosophy. The less you use, the better. The fewer materials, the greater the flexibility. If you limit the materials you can do more with the form."



Ian Athfield, known as a rebel and innovator, has contributed to the reappraisal of New Zealand architecture.

White plaster walls and multiple levels continue inside as well as out. Beyond the terra-cotta-tiled entrance hall is the raised dining room, which features adobelike walls and a beamed ceiling of tongue-and-groove planking.



Both John and Wendy Buck work at the Te Mata winery, which is the oldest in New Zealand. (They have owned it since 1978.) The door from their garage, with its adjacent store of firewood, leads into the skylit conservatory.





Mango Bay

Pamela Harriman's Residence on Barbados

TEXT BY WILLIAM WALTON
PHOTOGRAPHY BY DERRY MOORE



Mango Bay, perched dramatically on the Caribbean side of the island of Barbados, is the tropical residence of Pamela Harriman, widow of statesman W. Averell Harriman.

British set designer/architect Oliver Messel built the home in 1968–69 with an entry loggia featuring shutters, columns and a terrazzo floor with marble insets.



A photograph of the late Governor Harriman rests on an English blind-fret side table.

"I HAVE CONCLUDED a separate peace!" That's the way Pamela Harriman sums up the trials and tribulations of her first two years of managing her home on tropical Barbados. The other houses at her command—in Washington, in the Virginia horse country and in Westchester—have given her plenty of training, as have houses in Manhattan, London and Paris earlier in her colorful life.

But the tropics are different. Barbados is different. And after she and the late W. Averell Harriman bought Mango Bay in 1984, she found out some of the differences as well as some of the special pleasures.

"Never," says Pamela Harriman, "have I acquired a house with so many lovely things in it." Still, there were some changes to make, and thereby hangs the separate peace. Her treaty recognized that the benign climate, the flora and fauna, and above all the leisurely pace united to create a way of life quite distinct from



The front patio, a frequent setting for dining and entertaining, offers expansive views of the surrounding gardens and sea. Antiques include an early-18th-century Dutch tile panel of musicians.



Botanical prints flank the canopied bed covered with muted Brunschwig & Fils fabric. In the foreground is a slipper chair with dolphin motif. Striped chair fabric, Stroheim & Romann.

those in chillier latitudes. Some of the lessons she learned were big ones and some were little—like learning never to put vases of tuberoses around the sitting room.

"You know, there are no window screens here because we're unconcerned about mosquitos," she says. "But we do have other things, and in my innocence I filled all the vases with tuberoses one day. Within an hour every bird on the island came swooping in, attracted by the scent. The room turned into an aviary, with all the attendant mess. Never again! Anyway, I like orchids better."

Luckily her garden is a small Eden that yields abundant orchids, as well as avocados, limes, papayas, coconuts, bananas, and of course a rich harvest from the giant mango trees that give the house its name. The mango crop peaks in July, when Pamela Harriman resides elsewhere, but she has solved the dilemma by having the succulent fruit reduced to pulp, then frozen and served the following winter as a delicate ice.

When the late Oliver Messel turned architect to design Mango Bay and a few other island houses, he drew on the sensibilities that had made him a renowned theater designer. With wide doors and archways, the house has a dramatic air. Subtle changes of level, perhaps only a step or two, lead from one area to another, helping to define each space both indoors and out. Constructed of pale coral stone, the house could be a villa in the south of France or, with a little imagination, the setting for *The*



Pamela Harriman's tiny upstairs study, its window opening onto the sea, allows her a "true hideaway from domestic traffic, guests, and the ever-present ringing telephone."

Two Gentlemen of Verona, played on the terraces and upper loggia.

Pamela Harriman describes her airy upstairs bedroom as chiefly the accomplishment of Bunny Williams, a member of the Parish-Hadley team of designers who worked with her on the residence's interiors. It was Williams who found the several patterns of gauzy cotton that float across the French doors and provide both a canopy and skirt for the bed. The main color is a muted apricot, an admirable accompaniment to the sand-colored walls and cool tile floor.

Beyond the bedroom is a small study—only a desk, a chair and a comfortable sofa positioned beneath a wall of botanical prints. This is where Pamela Harriman conducts her business; even in faraway Barbados she continues to direct Democratic Party fund-raising and keep in touch with the Washington political scene.

One of her happy discoveries in adjusting to island life was finding that instead of importing furniture she could depend on gifted local craftsmen to carry out her ideas. Using local coral, one craftsman carved a handsome console for her; another made a set of dining chairs with cane seats and high backs. Furnishings like these appear throughout Mango Bay. The chairs grace the garden dining pavilion beside the swimming pool, the usual place for dinner each night. Other favored dining areas are in the gazebo down by the beach and on two terraces.

In the garden, lush tropical plants appear to double in size overnight, and the only way to hold back the jungle is by constant vigilance with secateurs and pruning saw. It's a task Pamela Harriman enjoys doing herself, though she has the help of two gardeners to keep things in shape.

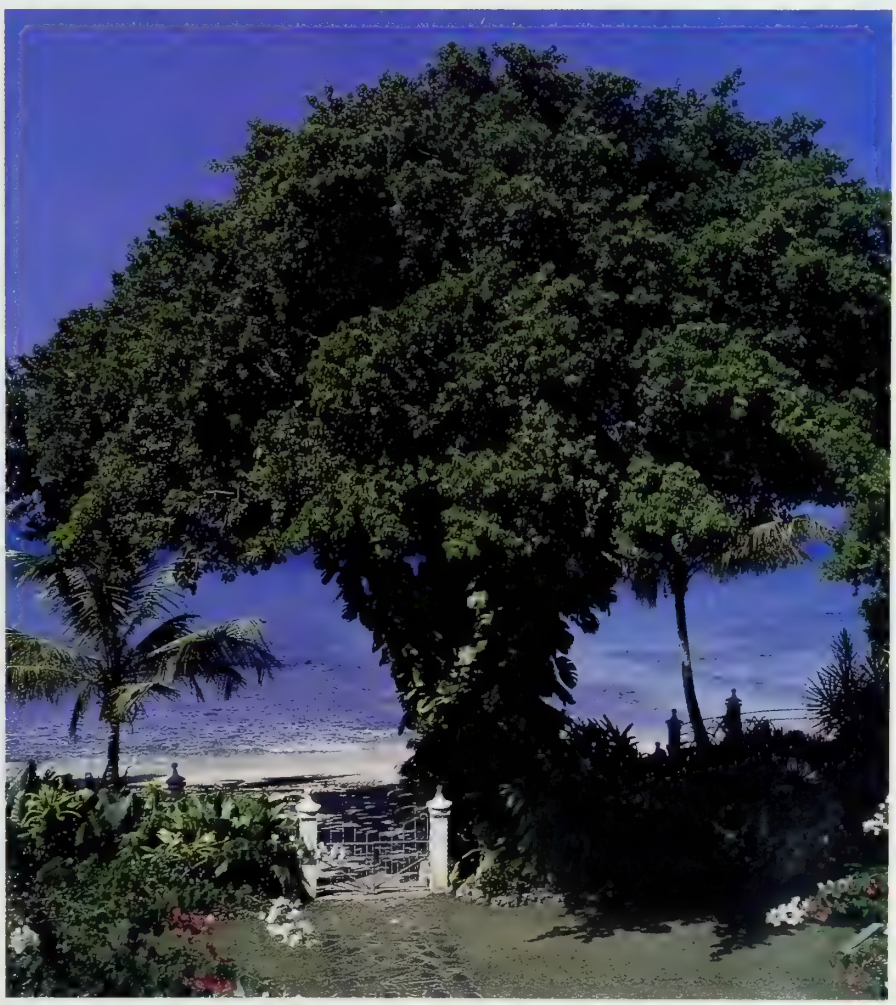
"I'm very ignorant about all these wonderful tropical things," she claims ruefully. "But I'm learning every day." Given her capacity for absorbing and analyzing information about politics and history, it's a safe guess that she will soon also be a tropical-plant expert too, now that she's made her separate peace.□



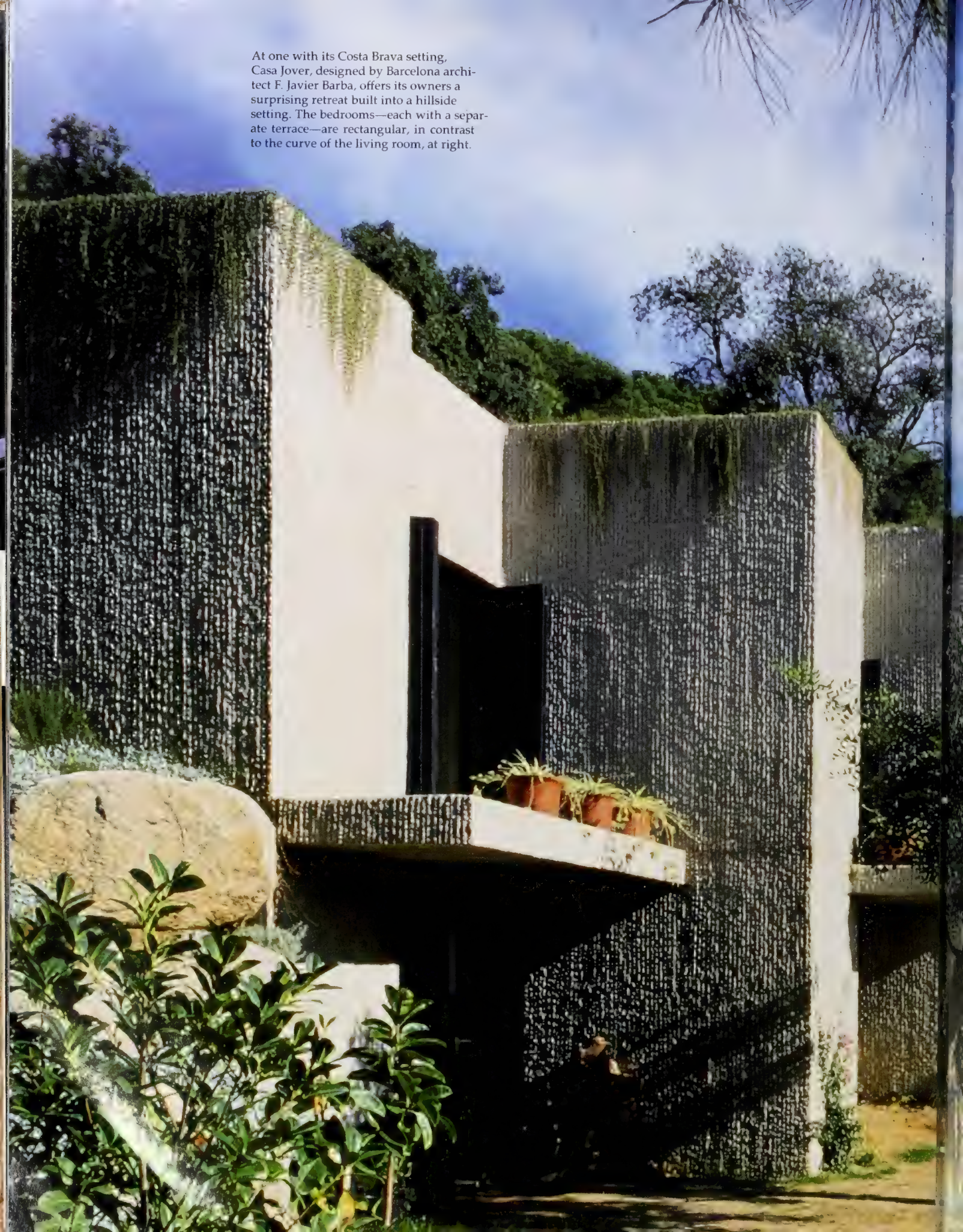
Mrs. Harriman, seated in a wicker chair on the upper loggia, has learned to adjust her own kinetic pace to "the slower rhythms of life on Barbados."



A trilevel staircase with wrought-iron railing leads from the pool area to the upstairs bedrooms.



A giant manchineel tree towers over the bougainvillea and other lush greenery in the oceanfront garden.

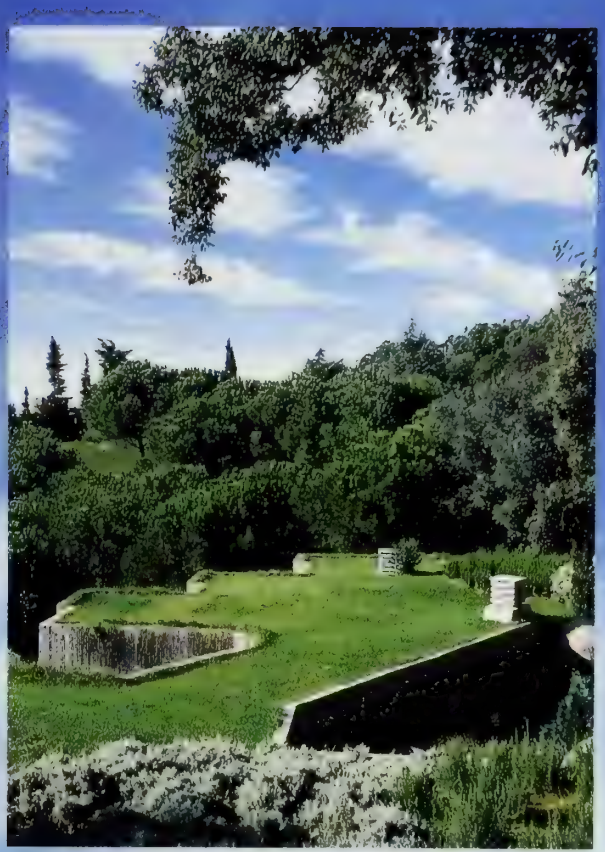


At one with its Costa Brava setting, Casa Jover, designed by Barcelona architect F. Javier Barba, offers its owners a surprising retreat built into a hillside setting. The bedrooms—each with a separate terrace—are rectangular, in contrast to the curve of the living room, at right.

Earth Sheltered

Blending with Nature on the Costa Brava

ARCHITECTURE BY F. JAVIER BARBA
TEXT BY NICHOLAS SHRADY
PHOTOGRAPHY BY LLUIS CASALS/FERRAN FREIXA



The grass-covered roof shows how Barba's design allows for landscaping with native plants and fragrant herbs—thyme, rosemary and mint.



IF TRAVELING TO Sant Andreu de Llavaneres on Spain's Costa Brava in search of the Casa Jover, you may well search in vain. Directions would likely prove fruitless, and attempting to find it by sight is surely impossible. But that, it seems, would give the architect, Javier Barba, great pleasure, for he has undertaken with this subterranean house to build a refuge, one he hopes "disappears into the landscape rather than protrudes from it."

Barba, the son and grandson of architects, is not playing tricks. Nor is he engaging in any architectural sleight of hand. He is only responding to what he perceives as nature's preeminence and the need for architecture to conform to it. "When I first saw the mountainside on which the house was to be built, and the number of horrible houses that stood in so beautiful a setting, I was both saddened and angry," he recalls. Indeed, in the past twenty-five years the Costa Brava has succumbed to the sort of unbridled development that promotes a confusion of architectural styles, from bastardized modern to chalet Swiss. "This is a weekend house for a creative couple with two small daughters. All they asked for was a house that would be unusual as well as practical," Barba says. "After much deliberation I realized that an underground, earth-sheltered structure was the best solution."

The lots on the Costa Brava are relatively small, in this case roughly twenty-two thousand square feet, and the lay of the land is decidedly steep. By building into the mountain Barba conserved valuable space, integrated the house visually with the landscape and minimized the sense of vertigo that might have ordinarily arisen in such precipitous terrain. Furthermore, due to the natural insulation the earth provides, the house maintains a remarkably stable climate; it is cool and fresh in summer and requires minimal heating in winter.

"I used poured concrete for its resemblance to the boulders added to the site," says Barba. The terrace, surfaced in river gravel, is shaded with canvas.

The property is also a little over twenty yards from a well-traveled road. With a subterranean structure exterior noise ceases to be a problem, and the quiet within gives the impression that the house is much farther removed than it actually is. "If I can solve several problems in designing a residence, then I feel I have achieved something," Barba says.

The approach to the entrance reveals not a house but a landscape—the gentle rolling contours of a roof at ground level, covered with verdant lawn, the brilliant blue of the Mediterranean beyond. The roof has become a garden. From the hillside grow the indigenous trees of Catalonia: cypress, cork, carob and pine, providing comforting shade from the torrid sun. It becomes difficult to determine where the house ends and the terrain begins.

It is only upon descending the front stairs to the entrance that the chipped-concrete walls become visible. Their rough texture and pale tone are remarkably similar to the granite of the mountain and to the boulders Barba has placed throughout the surrounding gardens.

The house faces south, and large glass doors and windows provide voluminous amounts of light, so there is never the sense of oppression associated with underground dwellings. According to Barba, the form and composition of the rooms are "both symbolic and functional." The living room and dining room form the nucleus of the house, and the rooms flow freely into one another; only a slight variation in the level of the spaces keeps the areas distinct. The principal wall of the living room is semicircular, and along its base is built a low banquette that follows its curve; the effect is inviting and communal, as is wholly appropriate for such a social setting.

Through large glass doors lies the terrace, which commands a panoramic view of the sea. Overhead, a length of billowing white canvas provides shade. In contrast to these curved and open living spaces are the three bedrooms, which comprise a wing adjoining the entrance hall. Rectangular, defined and private, each room opens to the sea and possesses a small balcony covered with smooth pebbles like those found along the beaches of the rugged coast.

The main terrace, like the balconies of the bedrooms, overlooks gardens lush with bougainvillea, mimosa, daisies, and herbs such as rosemary, mint and tarragon, which thrive along the Catalonian coast. The gardens are not only visually appealing but emit a profusion of fragrances that the sea breezes disperse throughout the house. The result is salubrious and invigorating. "As the gardens continue to grow, the house will recede ever further into the landscape," says Barba.

To live more in the midst of nature would be nearly impossible, for Casa Jover is a house in which natural surroundings are an integral part of the design; they are its roof, its walls, its very foundation. □

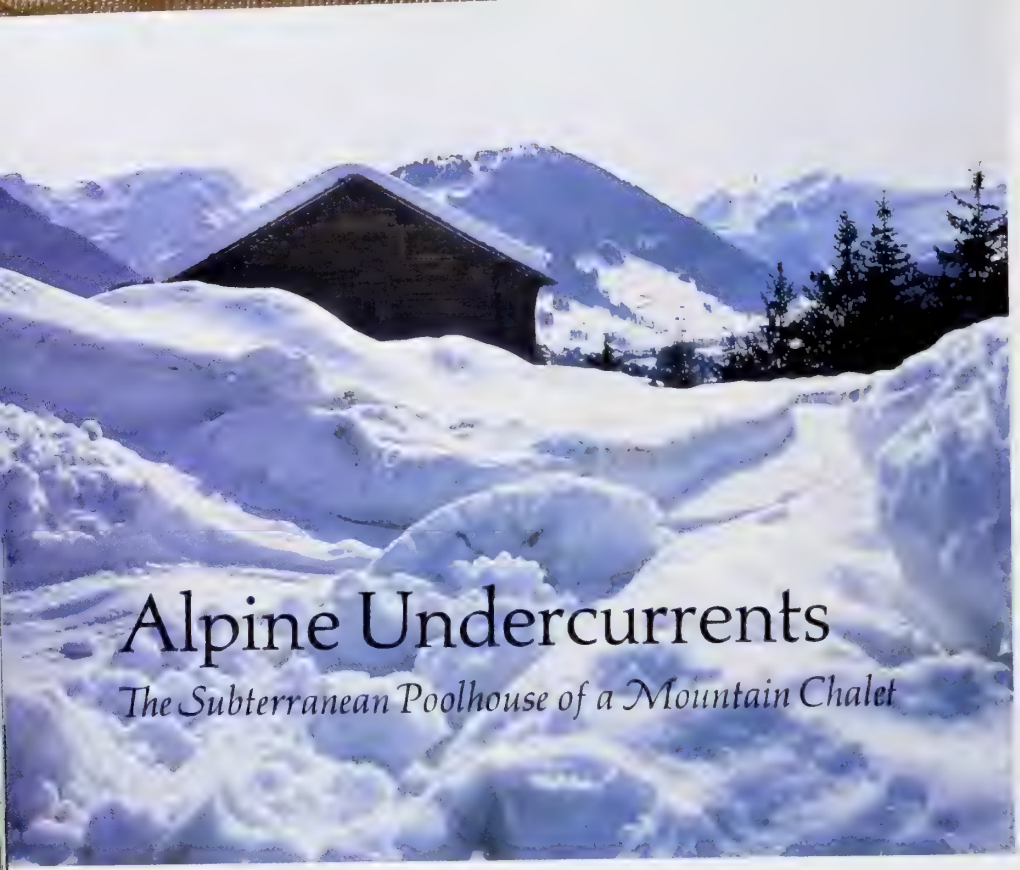


Despite the subterranean plan, light from south-facing windows fills the living room, where a low divider separates the space from the dining room.



"As the vegetation grows," says architect Javier Barba, "the house will continue to disappear into the landscape."





Alpine Undercurrents

The Subterranean Poolhouse of a Mountain Chalet

Built almost entirely underground, beneath a European chalet hidden in the mountains, is a poolhouse described by designer Tessa Kennedy as a "happy folly," a tribute to her client's "overwhelming sense of fun."

INTERIOR DESIGN BY TESSA KENNEDY
TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE

UPSTAIRS IS A TRADITIONAL chalet, complete with cuckoo clocks and waxed pine; downstairs it is all Hollywood twinkle and glamour. From the outside, nothing remarkable; inside, anybody expecting only the usual cozy fireside is in for a surprise. Below the main living quarters of the chalet is a grotto of tropical water and shimmering lights, a setting fit for James Bond.

It began with something that looked like a bunker carved into the mountain below the chalet. When the owner's architect started building her swimming pool inside this underground box, and suggested pine paneling with cut-out hearts and tulips to decorate the walls and ceiling, she knew she had to do something quickly. So she called London designer Tessa Kennedy, who took the next plane out to size up the situation.

What Kennedy found was a basement with a half-level link to what indeed looked like a bunker, complete with horizontal slit window at ground level, which let in too much blinding light bouncing off the snow and water. To break the light and frame the spectacular mountains beyond, she suggested arches.

"The fantasy began at that moment," says Tessa Kennedy, "because the owner's enthusiasm was so infectious. She kept saying, 'Yes, yes!'



RIGHT: Only a few steps away from poolside is the drawing room, where a nautical theme prevails. Over the fireplace is a mask of Neptune made of seashells, its design taken from an antique print above the sofa. Walls were painted by Kennedy's partner, Colin Harwood, to have a moiré effect. Furnishings and carpet designed by Kennedy.





"All we had when we started was a concrete bunker and a David Hockney painting," says Kennedy of the sandcastle-like creation. ABOVE: Pearl-glazed tiles by Harwood, and columns painted to resemble sandstone decorate the pool area.

Wonderful, wonderful!' Anything was possible. We had a marvelous time encouraging each other with new suggestions until the ideas became more and more fantastic.

"She asked me to design the room next to the pool around a David Hockney painting," continues Kennedy, "so we translated his squiggly shapes of trapped sunlight underwater onto the carpet and cushions, used his colors, and painted watery moiré effects on the walls.

"We thought, why not have a sandcastle? So that led to sandstone balustrades, and walls and columns painted to resemble sandstone. Then we just kept playing with the idea of sand. There are shells everywhere—in cabinets are real ones; on the wall are painted ones that look as though they've been molded of sand by a child. Under the arches are little twirls that could be wet sand or soft ice cream. This *is* a folly and does have a sense of fun. That's the whole point."

Even the clear mountain light has a playful spirit, dancing in far corners as it is reflected by water, mirrors, pearl-glazed tiles, and a rippling ceiling above the pool that looks like water itself. At night that ceiling descends mechanically to become a dance floor, and a second ceiling—of dark blue set with hundreds of starry lights—is revealed. These, and all the other lights in the room, twinkle in time to music.

This is in the grand tradition of the Villa d'Este, Vauxhall, Tivoli. Wherever and whenever water, music and dancing lights consort to create enchantment and pleasure, the art of fantasy is revived.□

RIGHT: At night the ceiling appears starlit and descends to become a dance floor. "It's a little like the palace from *The Thousand and One Nights*," says the owner. David Hockney's *Pool with Diving Board*, 1977, at right, inspired much of the design.





The Highlander

Aboard Malcolm Forbes' Remarkable Yacht

INTERIOR AND EXTERIOR DESIGN BY JON BANNENBERG
TEXT BY CHRISTOPHER BUCKLEY
PHOTOGRAPHY BY LISL DENNIS



The 151-foot *Highlander* slips gracefully past the New York skyline. Designed by Jon Bannenberg, the yacht took more than three years from conception to launching in November 1985. The Bell Jet Ranger helicopter at left allows Malcolm Forbes to join the yacht mid-cruise. INSET: The owner with one of the two Harley-Davidsons kept on board for port excursions.

PHOTO BY INGO PFOTENHAUER





ABOVE LEFT: On the foredeck stands the ship's bell; observation salon and bridge windows are visible in the background. A favorite spot for Forbes gatherings, the *Highlander* is powered by twin diesel engines and has a cruising range of more than 4,000 nautical miles. ABOVE RIGHT: A watertight door leads from the foredeck into the observation salon, where Bannenberg used lacquered chests as tables.

"IT'S AMAZING," says Malcolm S. Forbes—publisher, balloonist, motorcyclist and enthusiast—"how it soaks up people." He is sitting in the forward observation lounge of his yacht, and he is a happy man. "You wouldn't describe it as modern or traditional. It's just a fresh new thing, and everybody flips over it."

Forbes has had some experience at the business of owning large boats. *Highlander V* shows it. The first *Highlander,* a converted Canadian corvette, measured seventy-two feet on deck. It begat *Highlander II,* some thirty feet longer, which begat *Highlander III.* She ran into two bits of bad luck. The first was a Jimmy Carter–era tax revision that abolished the business deduction for yachts. "It was aimed at the three-martini lunch," says Forbes, "but it sank *Highlander.*" Despite the new ruling he kept her going, but then one day while the cook was sautéing fish, some hot oil splashed and started to burn. (Forbes has some spectacular photographs of the ruinous fire, mounted aboard the present vessel.)

Undaunted, he built another boat, and finally this one. It is a gleaming green—a warm, capitalist color—477-ton, 151-foot beauty equipped with a helicopter, two motorcycles, two *Miami Vice*–type speedboats, four guest staterooms, a wine cellar, crew of fourteen, fine art and toys. This boat has a sense of humor.

Just inside the main door is an oil painting of a rowboat by Zvonimir Mihanovic. The plaque identifies it as *Highlander VI.* "My sons weren't so pleased," Forbes grins. "They thought it implied they were going to screw up the business." A few feet away, resting on the banquette of the main salon, is a needlepoint cushion embroidered with the legend: "Age and Treachery Will Overcome Youth and Skill." The cushion rests just beneath a Gainsborough portrait of the third earl of Bristol.

The *Highlander* took more than three years from blueprints to delivery. She was designed by Fritz de Voogt at the De Vries Lynch shipyard in Holland, but her styling is the work of Jon Bannenberg, the London designer responsible for Forbes's Boeing 727, the *Capitalist Tool.* Forbes was delighted with the job. "It has the same flavor as this," he says of the plane, "very opened up, not the Pullman-train idea where everything is compartmentalized." The *Highlander* commission followed. In fact, having done so well on the movable capitalist feasts, Bannenberg is now at work redesigning Forbes's country house in New Jersey.

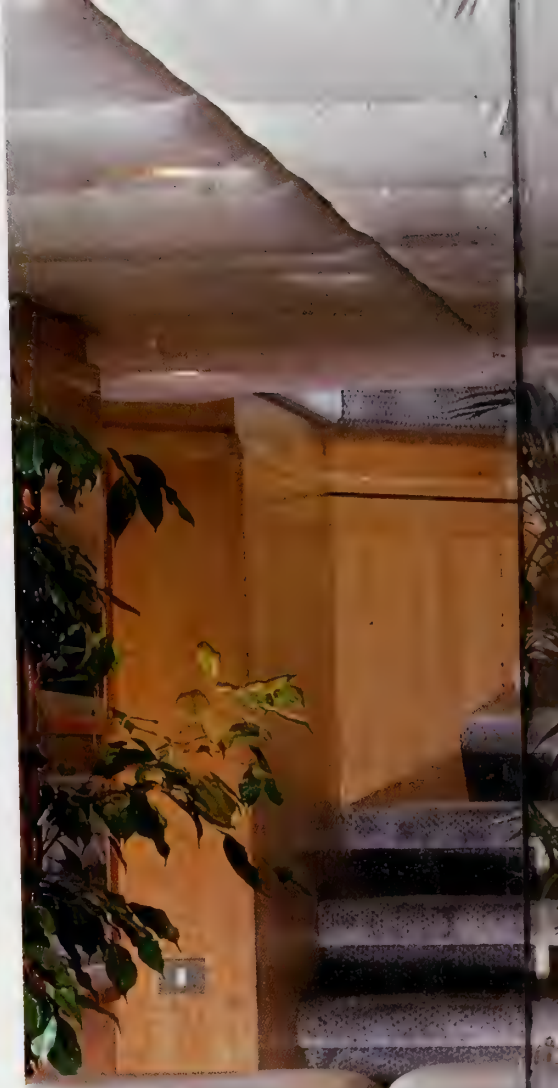
Forbes loves to entertain aboard the *Highlander,* and people love to be

BELOW: The fantail salon houses part of Forbes's collection of dioramas. From left: *First Day Out*, *Essex Shipyard* and *Watering*, all by Arthur Clark. Windows overlook the yacht's wake. Banquettes by Donghia.

ABOVE: Scale models of the five *Highlanders*—from the first converted Canadian corvette, top, to the present vessel—are displayed in the fantail salon. *The Black Can* is by Charles R. Robinson.









ABOVE: The sundeck lounge, which doubles as a screening room during cruises. A tradition at the lavish dinners aboard is the "piping in" of dessert on bagpipes covered in the Forbes tartan. Stairs to the helicopter deck are visible just outside the window. BELOW: In the main salon hangs Thomas Gainsborough's portrait *Augustus John, Third Earl of Bristol*.



"You wouldn't describe it as modern or traditional," says Forbes of the *Highlander*'s décor. "It's just a fresh new thing." Bannenberg covered the ceilings throughout with quilted leather. Accenting the main salon is *Moby Dick*, a Steuben glass sculpture by Sidney Waugh.



ABOVE: Much of the art aboard the *Highlander* has a nautical theme, including Dufy's watercolor *On Board the Queen Mary*, 1937, in the dining salon. Among the seagoing memorabilia are the Albert Cup, 1868, and silver and crystal serving pieces from the *Normandie*.

entertained aboard her. She was such a hot ticket last Fourth of July for the relighting of the Statue of Liberty that *The New York Times* ran an article about the jockeying for invites. The guest list read like a hybrid of the Forbes 400, Debrett's and Who's Who.

One entire wall in the main salon is covered with photographs of familiar faces who have sampled the estimable life aboard the various *Highlanders*. Forbes calls it "the rogues' gallery." With this kind of traffic—parties for over a hundred are fairly routine—Bannenberg's problem was how to provide space and flow for large crowds, yet not have the yacht echoing with emptiness when only family members were aboard.

He solved it a number of ways. The walls are paneled in a warm, honey-colored wood—bird's-eye maple. The banquettes are modern, but comfily overstuffed. Several strategically placed old pieces provide an inconspicuous note of formality. Then there are the ceilings. They're all padded, covered in quilted gray leather that helps quiet engine and generator noise and creates a womblike feeling. "It's thoroughly cozy with only three people on board," says Forbes.

Flanking the door to the dining room are two mahogany pilasters from the stateroom of Queen Victoria and Prince Albert's Royal Yacht *Osborne*. Bannenberg has ingeniously taken a stained-glass door, also from the *Osborne*, and mounted it horizontally above the dining table. Backlit, it interrupts the acres of quilted leather and creates the illusion of a high ceiling. Two sterling-silver stag's-head candelabra perched on the table lend the rather improbable feeling of a

OPPOSITE: Flanking the door to the dining salon are pilasters from Queen Victoria's stateroom aboard the Royal Yacht *Osborne*. Stag's-head candelabra recall the Forbes family crest. The centerpiece is the "Jolly Jack Tar" trophy. Chairs are Chippendale.







LEFT AND ABOVE: The master suite is decorated with Forbes's favorite shade of green. Philip R. Morris's watercolor *The Farewell* hangs above a diorama of HMS *Bluebell*. The bronze is *Boy with Seagulls* by Charles Parks. Bedspread fabric by Donghia.

nineteenth-century Scottish hunting lodge. The stag motif, Forbes mentions, is from the family crest, which accounts for what he calls a "stag prevalence" around the ship.

Above the sideboard in the dining room, arrayed with such pieces as champagne buckets from the old *Normandie* and a beautiful, gimballed silver samovar, is Raoul Dufy's *On Board the Queen Mary*. Most of the art aboard *Highlander* has as its subject the sea. To the right—make that to starboard—is Vlaminck's moody *Le Mer et La Côte*. But the nautical motif is not confined to the paintings. All of *Highlander*'s silver flatware and plates did duty aboard the old SS *United States;* Forbes bought them at auction. In the main salon are three magnificent Art Déco objects: gold ground-glass panels by Jean Dupas, from the main salon of the *Normandie*.

Forbes, an indefatigable collector, has the world's largest private collection of Fabergé eggs and toy soldiers. Everywhere aboard the *Highlander* are such offbeat memorabilia as bits of carpeting from the *Titanic;* ship passports signed by presidents Madison and Monroe; plans for J. P. Morgan's yacht *Corsair;* and spoons from the *Aquitania*, the liner Forbes's father used to take the family on during summer trips to Scotland.

If his son inherited a taste for the grand, he does like to laugh about it In the passageway adjacent to his

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RIGHT: Clocks set for the time on board and for various Forbes properties in Fiji, Normandy and Colorado surround signal flags in niches on the *Highlander*'s bridge.

At Deene Park

The Brudenell Family Estate in Northamptonshire

TEXT BY ELIZABETH LAMBERT
PHOTOGRAPHY BY DERRY MOORE





Deene Park, an imposing Northamptonshire estate, has been home to the Brudenell family for 13 generations, and current residents Edmund and Mavis Brudenell keep its traditions alive. The residence, with crenellated south façade overlooking an 18th-century canal, began as a medieval manor. Photography from *The Englishwoman's House* by Alvilde Lees-Milne and Derry Moore, published by Salem House.



The drawing room is the middle of a series of three rooms that were created at Deene around 1800. Above the fireplace is a portrait of Mary Tresham, first countess of Cardigan, from the studio of van Dyck. To the left is a portrait of Anna Maria Brudenell, daughter of the second earl, whose husband, the earl of Shrewsbury, challenged her lover to a duel in 1668 and was killed.

GREAT HOUSES ARE LIKELY TO hit hard times occasionally, but in 1945 Deene Park was literally a wreck. Soldiers staying in the house during the war had used the birds on the Chinese wallpaper for target practice, thrown darts at the paintings, torn up floorboards to build bonfires, and taken clocks apart whenever they were bored.

The Brudenell family had lived at Deene Park for some four hundred years and hadn't minded that there was no heating, no electricity, a leaking roof, precious little plumbing and plenty of dry rot. Nor did the Brudenells of 1945 mind. They lived in one corner of the house, rode bicycles to reach the kitchen at the far end, and because of the cold had to don coats to walk between rooms.

Their son, Edmund, married in 1955, but even by then things hadn't improved much. He had persuaded his parents to try electricity, but there was still no heating. Nor



The Bow Room, named for its rounded far wall, exhibits a collection of books that have been an intregal part of life at Deene since the 16th century. The large portrait of Lady Mary Montagu, wife of the fourth earl of Cardigan, is by Sir Joshua Reynolds. Above the bookcases are portraits of Mr. and Mrs. Charles Vann, Welsh ancestors of the Brudenells, by William Hoare of Bath.

would there be. The senior Brudenells did not like change.

The newlyweds shared the house with their elders for nearly seven years, and Marian Brudenell remembers trying to wheedle a few changes out of her father-in-law. "He gave us the Bow Room as a sitting room and said I could decorate it," she says, "but the rest of the house was to stay as it was. I cheated and redid the bedrooms at the far end of the corridor where he wouldn't notice. And when the children began to walk I made a fuss about a twelve-foot hole in the floor, but I'm afraid that as long as he lived it was like a house in an Irish novel. Derelict."

Now the roof has been mended, heating and plumbing installed, dry rot cured. And at the last count, the Hon. Mrs. Brudenell has decorated eighty-eight of the one hundred rooms to achieve what might seem impossible—grand rooms that are also eminently comfortable.



The dining room is dominated by de Prades's *Lord Cardigan on his Charger Ronald, Leading the Charge of the Light Brigade at Balaklava, 1854*. The seventh earl retired to Deene after that infamous battle. His eccentric widow Adeline, who outlived him by 47 years, used to feed peacocks from the room's window at lunchtime. The paintings of Lord Cardigan's hunters are by John Ferneley.

It was no small task, since previous generations of extravagant Brudenells had sold the family furniture to pay the bills. When antiques dealers asked Marian Brudenell what she was looking for, she said, "Everything," and it was true. In a house with medieval beginnings and Tudor and Regency additions, she could find the right room and the right century for anything.

The current Brudenells use all those rooms—or almost all. "They're different sizes," she says, "so we use whatever suits the number we are. Four sit comfortably in the Bow Room, twenty-four in the drawing room. Friends come for weekends, particularly during the shooting and hunting seasons, and if you've got twenty-five bedrooms, why not use them? We have no intention of shrinking into one corner or keeping the best things hidden away."

Fortunately, past generations had not sold the family



The bedroom of Adeline, Lady Cardigan, is lined with prints, photographs and memorabilia from her marriage. Included is a signed picture of Pope Pius IX, who unexpectedly granted the couple an audience on their honeymoon. Victorian furniture, floral-patterned Swiss wallpaper and a muted Scottish rug complement the pastel cottons decorating the brass four-poster.

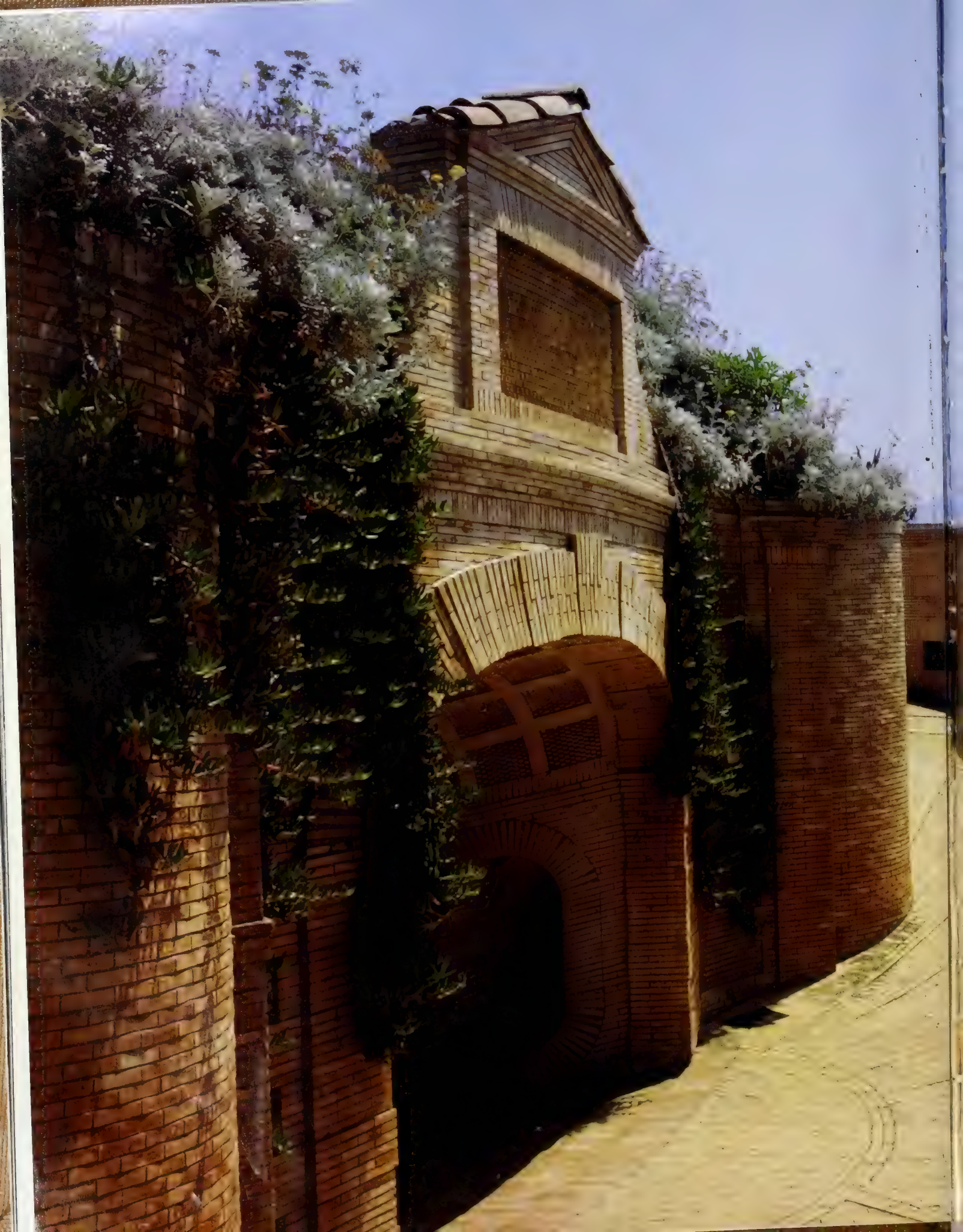
portraits when times got rough, so there are still lots of friendly faces on the walls. Marian and Edmund Brudenell have added more—or, as she puts it, "We try to rescue the family, particularly pretty ladies, whenever they turn up on the streets of London."

Those faces are the very fabric of a house like Deene Park. Every stone tells of their aspirations and misfortunes, and the Brudenell ancestors have been an interesting lot.

Tudor generations were Catholic and thus barred from positions at court, so they stayed home with books as treasured companions. That library is intact today, and notes written four hundred years ago in the margins or on bookmarks are still there, even a hasty scrawl passing on the rumor that Queen Elizabeth I had had a baby. (Untrue.)

During the Civil War, in 1642, Cromwell's men seized

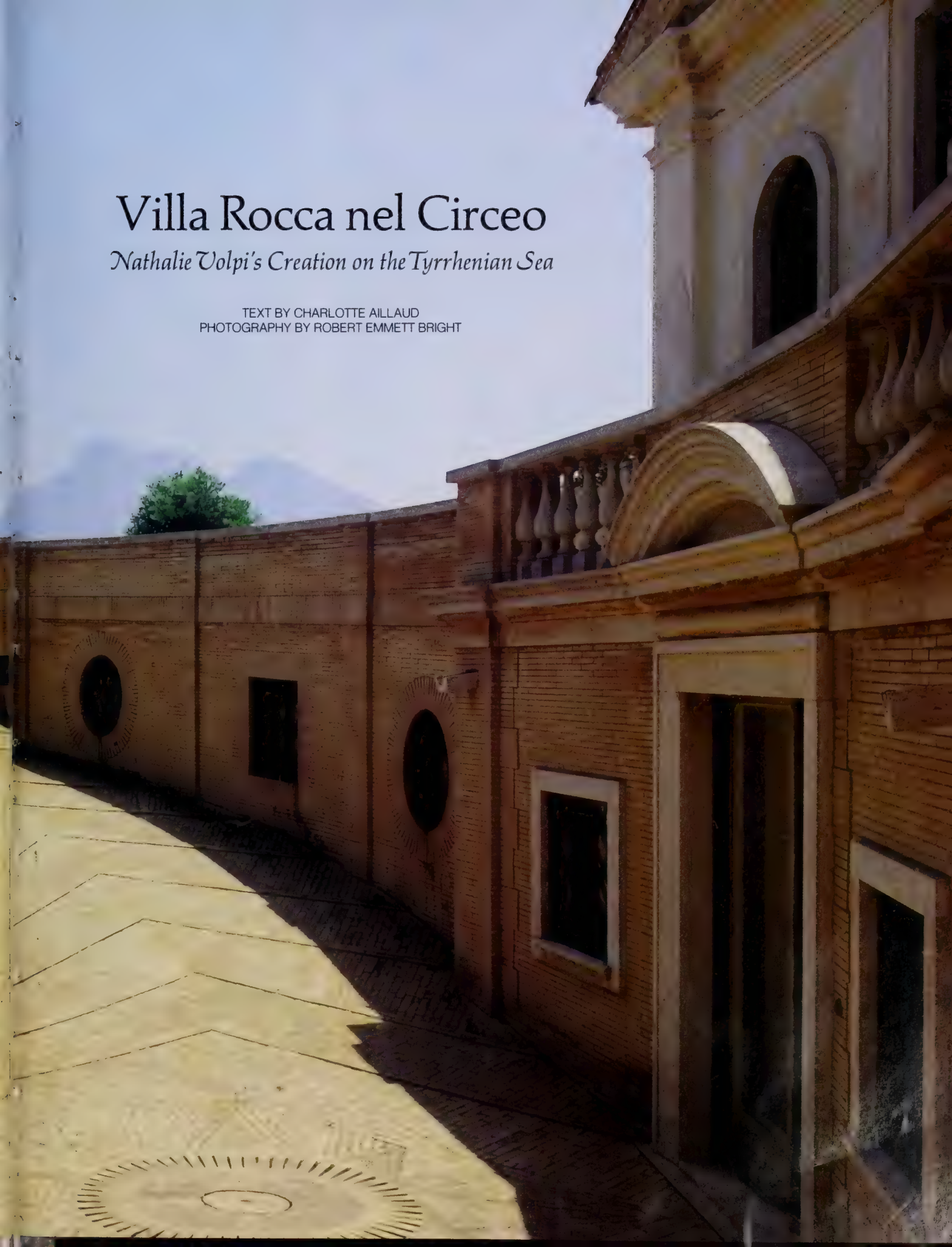
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Villa Rocca nel Circeo

Nathalie Volpi's Creation on the Tyrrhenian Sea

TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY ROBERT EMMETT BRIGHT



Halfway between Rome and Naples on the Tyrrhenian Sea, a modern-day villa summons the past. PRECEDING PAGES: A striking feature of Villa Rocca nel Circeo, designed by architect Tomaso Buzzi for Countess Nathalie Volpi in 1958, is the brickwork of the ceremonial drive, which leads both to the villa's main entrance and to a tunnel connecting it with Lake Sabaudia.



ABOVE: A double staircase ascends to the bedrooms from the symmetrical grand salon. Travertine floors are set in a herringbone pattern; the groin-vaulted ceiling is of ivory plaster. On a stone capital is a draped Roman torso.

ONCE UPON A TIME there stood (and still stands) a palace at the edge of the sea: a vision at once Palladian and Greek. It hovers like a mirage above the beach at Sabaudia, a village sixty miles southeast of Rome on the Tyrrhenian Sea. Villa Rocca nel Circeo is designed to set the imagination of any casual stroller racing—its Ionic columns look as though they have been there ever since Circe ensnared Odysseus in the nearby grotto that gives the villa its name. In fact, those columns sprang from the dunes just three decades ago—almost as spontaneously as the white sand lilies that carpet them every spring.

Countess Nathalie Volpi, whose beauty and temperament have for decades made her one of Italy's most talked-about women, originally had her heart set on buying the seventeenth-century Villa Gamberaia at Seggignano, near Florence. But a friend induced her to visit Sabaudia. "I immediately fell in love with its delightful maze of narrow streets," she says. "In those days not many people knew about it or went there."

The countess knew that to build



RIGHT: Like most rooms in the villa, the grand salon has an ocean view. Some of the furnishings—a center table, for example—are 1920s Pompeiian copies. The trapezoidal table is Greek in inspiration. Corner banquettes rest on travertine bases, as do all the beds in the house. Drapery fabric, says the countess, was "borrowed from the color that lined the capes of Roman Imperial Guard cavalrymen."





A guest room was simply furnished by Nathalie Volpi in 17th-century style "to give it the feeling of a monk's cell." The bedcover and draperies are of bright felt. The limed oak table and chairs are also 17th century in style; the bronze bust is of a Roman figure. A terra-cotta chandelier takes its inspiration from ancient oil lamps.

securely on the dunes, deep foundations would have to be sunk. Her new villa would be a daring undertaking. Still, she had never before backed down in the face of an obstacle. "Since I liked Sabaudia, I snapped up all the land I could buy, ending up with a single parcel stretching from the sea to Lake Sabaudia—about thirty acres. Then I proceeded to plan my 'ancient' folly."

Lili Volpi called on the Italian architect Tomaso Buzzi, who quickly discovered that for the countess, *impossible* was truly a word without meaning. "I left on a trip to the United States," she recalls. "When I got back, my dream of ancient Greece was already taking shape." Although the intricately patterned brick tunnel—leading from the house on the

dunes, beneath the coast road, to the lake's edge—has been copied, it has never been equaled. The Roman-style brickwork is a feat of technical and aesthetic prowess.

These days the countess visits the villa less often than in the past, but she has affectionate memories of those hot summers when she would precede her guests to Sabaudia, driving a little cane-covered Fiat originally developed for Giovanni Agnelli. To the sound of a "foghorn," a kind of enormous bellows activated by the butler, visitors would emerge from the tunnel to be greeted by their hostess's radiant and celebrated smile.

Countess Volpi's favorite way of mingling her friends with those of her children was to give completely informal—but exquisite—lunch parties. Equally memorable was fishing in the salt waters of Lake Sabaudia, which spawned huge sea bass. And from a jetty, the ruins of a house that once belonged to the Roman general and epicure Lucullus were visible. "When my children were small," the countess recalls, "they always loved going to the lake for picnics."

There is a pavilion at lakeside, which because of its light—more diffused than that by the sea—and its location—across the tunnel—exerts a mysterious magic that eluded neither the Volpi children nor Count Andrea Robilant. A Roman director and producer, he would go there to shoot exteriors for his cloak-and-dagger epics, inevitably set in deepest India. The lake stood in for the Ganges.

The main house, surrounded by nothing but the dunes and their sparse vegetation, welcomes the elements. There is no garden, nor any

In a guest room is a gilt ram's head with natural horns, mounted above a fall-front writing desk.



artificial landscaping. There is only the sea and the changing light, which at midday shimmers with heat. Contemplation of the Villa Rocca nel Circeo's design, a striking confirmation of Lili Volpi's authority and taste, brings to mind Christian Bérard's set for Cocteau's stage treatment of the Oedipus legend, *La Machine Infernale*; a similar energy runs through the entire house. There are no frills, no compromises, and the merely pretty is implacably excluded. The Pompeiian furnishings downstairs are set off by unexpected crimson hangings, and by the austerity of the bedrooms. The whole confers a kind of spirituality on the villa—as if the all-powerful presence of the sea turned guests toward meditation.

The winter dining room opens onto a romantic terrace where, in summer, candlelight dining is the rule. On warm evenings, accompanied by the gentle murmur of the sea, it has always been the countess's pleasure to dine with friends: perhaps Arturo Toscanini's daughter Wally, or the princess Colonna, or the marchesa Strozzi.

Like a queen moving with her retinue to her summer quarters, Lili Volpi would arrive at Villa Rocca every July and return to her Venetian palazzo in September. "I once asked my good friend Maggy van Zuylen to stay, and she said, 'Yes, with pleasure, but may I bring my table?' Her 'table' meant her three gin-rummy partners. She didn't want to leave them out. So they came, and came again, and one of them, Hervé Mille, who was for many years the general director of *Paris Match*, remains an incomparable friend."

Daily in summer, when guests poured down the broad staircase to the sea, white canvas was pegged to four iron stakes to make a kind of Arabian tent. "When guests weren't sunning themselves," says Countess Volpi, "I would give them delicious concoctions to drink. I'm afraid the only flaw was that I'd insist on preparing the Negronis myself."

Evenings at the villa were always devoted to parlor games. The countess never cared for poker, and former guests recall with amusement that she used to shout in fury, "This is a game for cheaters!" whenever her bluff was called.

Despite its proximity to Rome, Sabaudia has, oddly enough, remained unspoiled. The village has retained its aristocratic character and somewhat secret charm; innovations have been introduced discreetly. Not much has been built along its miles of beach, so that a visitor feels both near the rest of the world and far away.

Only Italy can still provide examples like this, of an elegant life that appears effortless. But the countess has always understood that the greatest of luxuries is beauty, and the most difficult way to achieve elegance is through simplicity. Her son Giovanni Volpi has preserved the simplicity of Villa Rocca nel Circeo; he has very astutely changed nothing, and for beneficiaries of the fabled Volpi hospitality the house remains intact. It is a place to which anyone who has ever been a guest would like to bring a cherished friend, sharing that moment each day when the sun drops into the sea. Or to come alone in wintertime to exorcise an unhappy love affair with long walks along the deserted beach.

But one would also like to fill it with parties, or hear it echo with the laughter of children running in the sand. Villa Rocca is a dangerous place: With no apparent artifice, it bestows on guests the right to live as they'd never dared to dream.□



An expansive sea view from across a guest room's interior balustrade conveys the impression of being aboard ship. "Carabiniere-red" draperies, like others in the house, hang from bronze spikes and contrast with white stucco walls and travertine floors. A side table and an armchair covered in black leather are 17th-century style.







Ionic columns frame a corner of the terrace overlooking the beach. Campaign chairs surround a patinated bronze table with a stone capital as its base.



Villa Rocca and its wild landscape against the background of Monte Circeo.

She has always known that the greatest luxury is beauty, and the most difficult way to achieve elegance is through simplicity.

The villa's setting, Sabaudia, has attracted such literary and film figures as Alberto Moravia and Ingrid Thulin, both of whom have lived nearby. LEFT: White canvas filters the light from the terrace, with its chaise longues covered in the Volpi family colors.

Hacienda La Trinidad

Artists' Retreat near Guanajuato, Mexico

TEXT BY SHARON CADWALLADER
PHOTOGRAPHY BY JOHN VAUGHAN



Ten years ago, northern California artists Carol and Joan Ward Summers journeyed to Guanajuato, Mexico, intending to purchase folk art. Instead they bought a restored 16th-century hacienda, which now serves as their second home and studio.

To provide greater living space, the Summerses added an open terrace and an arcaded veranda to the Colonial façade.





Arched windows brighten the living room, where a portion of the Summerses' collection of folk art is displayed. On the far wall are painted wooden standards carried in Oaxacan Easter processions. Ceramic horse-and-rider figures and painted skeletons line the mantel of the stone fireplace carved by a local artisan. Above it is a tiger mask from Chiapas; on the hearth stands a ceramic lion by Jalisco artist Candelario Medrano. Commemorating Mexico's Day of the Dead, a *retablo* or wooden altarpiece contains articulated figures that move when a crank is turned. The woven rug is from Turkey.

"WHEN WE FIRST SAW the house we thought of it as an artifact," says Joan Ward Summers of the home she shares with her husband, Carol, near Guanajuato in Mexico's central highlands. "We weren't looking for a house; we were traveling through the country collecting folk art. But we fell in love with it and made an offer that day." Joan, a weaver, and her printmaker husband realized that the house, called Hacienda La Trinidad, had great potential to serve as a working studio and a gallery for their extensive collection of Mexican folk art.

The main structure was modernized in the 1950s by Giorgio Belloli, an Italian sculptor who settled in the area after discovering the ruins of several sixteenth-century silver-processing haciendas. Incorporating what remained of those buildings, Belloli built a number of houses in which he combined Italianate touches—Roman columns, Baroque masonry, terraced gardens—with the stately and monastic Colonial architecture of Mexico. Belloli imported many of his





OPPOSITE: Joan Ward Summers's vividly hued tapestry *Naughty Cats* corresponds to the colors found in Mexican folk art. Seated in a Huichol Indian shaman's chair, a papier-mâché skeleton is crowned with a dance headdress worn by the Tarahumara Indians.

ABOVE: A striped tablecloth from Pátzcuaro and blue-and-white tiles from the village of Dolores Hidalgo enliven the kitchen. Among the painted plates displayed on the wall are examples by potter Gorky Gonzales in traditional Guanajuato style.



The separate studio, located in the garden next to the house, is where Joan Ward Summers designs her tapestries and Carol Summers makes his woodcuts. The building also houses a kitchen, bath and sleeping area. Colonial columns are from Michoacán.

structural details from other areas. (For example, the stone entranceway and plank doors of the Summers house were moved from a small ruined chapel outside San Miguel de Allende.) The Summerses have continued this tradition by searching out old masonry, wood and furnishings and designing their additions with the same uninhibited blend of cultures Belloli first envisioned.

Originally the upper floor of the house—built in the traditional manner, around a courtyard—was protected by glass doors, but during the summer months rain fell into the lower level, rendering it damp and useless. Employing a local contractor and using the skills of village stonemasons, the Summerses replaced the glass doors with an iron railing and covered the resulting atrium with an enormous skylight. At the same time they added two bedrooms and a bath downstairs and reinstalled the glass doors there to provide views onto the patio fountain and lush foliage.

Next they began construction on a separate studio/apartment in a corner of the garden. Unmatched Colonial columns were transported in sections from the Tarascan Indian village of Pátzcuaro in Michoacán. The studio was covered with a brick *bóveda*, or vault; the adjacent bedroom was given a brick smokestack-

shaped roof with a cupola on top.

"We needed space to work if this was to be a useful house for us," says Joan Summers. "And indeed it has made my work much easier." She designs her tapestries in her Santa Cruz, California studio, then dyes the yarn at Guanajuato. She takes the designs and yarn to a village in the southern Mexican state of Oaxaca, where the weaving is done. Her husband keeps the necessary equipment for his woodcuts in the Guanajuato studio and works with equal facility in California or Mexico.

When the studio was finished, the Summerses turned their attention to the façade of the house, adding a terrace and a veranda. "This is Joan's genius," says Carol Summers. "Now we have extra living space and greater access to the gardens and studio." While the veranda was built primarily to give support to the upper level, the Summerses were pleasantly surprised to find that the two extensions lend entirely different dimensions to the house. Above, the arched windows and doorway of the *sala* (living room) open onto an airy, tiled terrace spacious enough for eating and entertaining; the veranda below, its massive stone columns shielded by banana plants, offers a cool retreat from the afternoon sun. (A third level of arches was added below that for support and symmetry.)

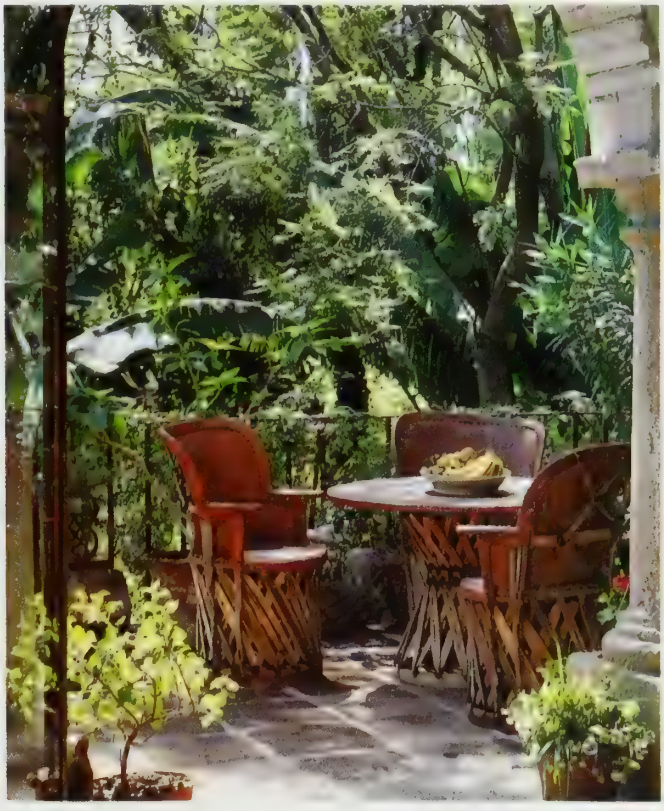
Early on, the Summerses had reset the wall separating the kitchen and *sala* to accommodate a fireplace. "Two or three months of the year, the climate in the plateau is chilly morning and evening," says Joan Summers. "And since we tend to linger around the kitchen table at night, we wanted the coziness and warmth of a fireplace." In addition, they hung draperies of heavy handwoven cotton to close around the patio railing during the cooler hours.

The final project was the upstairs bath, in which they redesigned the shower area and added a skylight. All the tile in the three bathrooms came from the nearby village of Dolores Hidalgo. Joan and Carol Summers personally selected each piece, preferring those with irregularities in shape or glaze. They also added a few of Gorky Gonzales's whimsical hand-painted tiles. Appropriately, it was the renowned Gonzales pottery that first attracted them to Guanajuato.

It has been ten years since the Summerses first began working on Hacienda La Trinidad. Now they have no plans for future changes. "We're quite happy with the house," says Carol Summers. "It's still unusual, full of jarring and beautiful contrasts, mysteries and surprises. Just like Mexico itself."□



Embellishing the master bedroom is a print by Carol Summers, *Baktapur*, created in the Guanajuato studio. The mantel holds an old cross surrounded by wax angels and a wooden mask.



Towering banana plants and jacaranda trees enfold the upper terrace, which overlooks private gardens. The table and *equipales* of leather and juniper wood are traditional Mexican designs.

An Eye for Detail

The Paris Apartment of Michel and Noémi Ermelin

TEXT BY BRUCE DAVID COLEN
PHOTOGRAPHY BY PASCAL HINOUS

ON THE LEFT BANK in Paris is the seventh arrondissement, an area crowded with early-eighteenth-century townhouses. They were built by Louis XIV's younger courtiers who, as the Sun King set into old age, grew bored with the sedentary life at Versailles and abandoned it for the gaiety and social whirl of Paris. Nearly three hundred years later, those former *hôtels particuliers* have been transformed into foreign embassies or spacious, high-ceilinged apartments greatly sought after by the city's non-struggling artists, architects, designers and other assorted practitioners and patrons of *les beaux-arts*.

Michel Ermelin, a jeweler by profession (he owns Verney in the Place Vendôme) and a collector by compul-

BELOW: Posed in a chair, a marble figure from Italy sculpted in the 1920s forms part of the diverse collections filling Michel and Noémi Ermelin's Left Bank residence.

RIGHT: The sitting room's trompe l'oeil ceiling and gilded boiserie were commissioned circa 1880 by opera singer Pauline Viardot, who used the space as her music room.







A jeweler by profession, Michel Ermelin excels at display, as evident from a glass table's carefully arranged objects. Among them are antique cigarette cases and snuff and patch boxes in silver, tortoiseshell, burlwood and brass, chosen "not for their monetary value but for their craftsmanship." A Napoleon III needlepoint rug provides a bold backdrop.





ABOVE: In the master bedroom, colored walls bordered by ornate plasterwork set off an arrangement of architectural drawings whose skillful execution fascinates the owner: "If there is one common theme that runs through the things I collect, it is the skill, style and technique of the artists who created them." On the mantel are antique ivory lamps; the slant-top desk is Swedish.

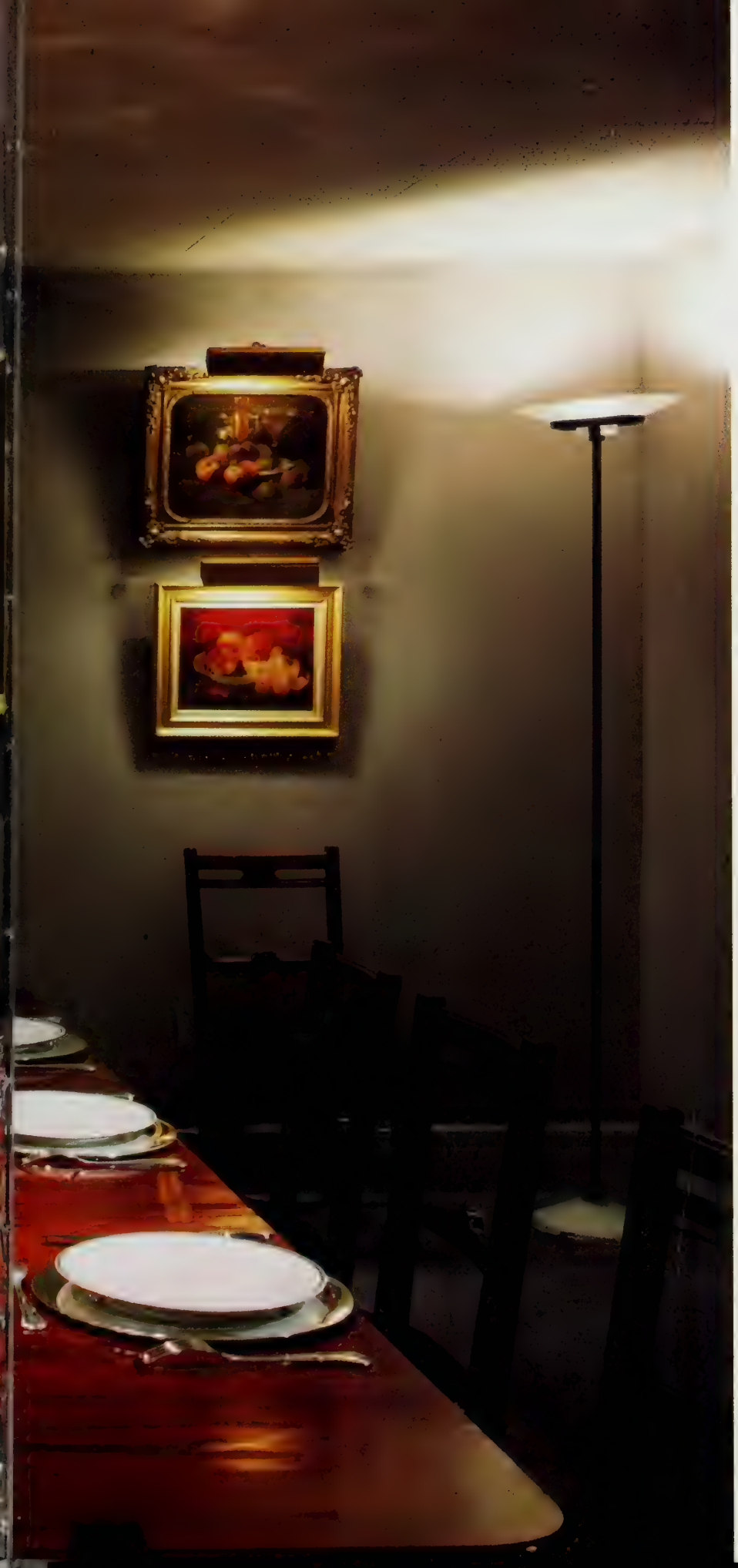
OPPOSITE: The richly detailed master bedroom reveals Michel Ermelin's enthusiasm for 19th-century needlepoint. On the Portuguese rug stand a pair of Napoleon III armchairs; at the foot of the bed are two double-pillow ottomans.

FOLLOWING PAGES: Juxtaposed with Beaux-Arts architectural renderings and early-20th-century prints are assorted pottery Pierrots from the 1920s and 1930s. Ermelin finds the figures "quite sad," which, he feels, "reflects the times in which they were made."









finely carved jade buttons, tiny enamel cameos—come from? His business background, perhaps?

"Yes and no," he says. "Let's take 'no' first. My family have been jewelers for over a hundred years, but as a young man that was the last business I wanted to get into. I had my heart set on being a disc jockey, and that's actually what I was for a while. It was fun, a pleasant interlude, but gradually I found myself more and more captivated by visual rather than musical technique. I'm fascinated by the painstaking workmanship that goes into an aesthetically pleasing object.

"We have a large nineteenth-century gros-point rug in the apartment that took three or four years to make," he continues. "Who would show such dedication today? I find it very sad that that sort of craftsmanship has become a great rarity, that the sons of cabinetmakers, silversmiths, woodcarvers—the list goes on and on—no longer want to learn and practice their fathers' trade. The ancient skills are in danger of being lost forever. One of the few exceptions to this dwindling supply of gifted artisans is the jeweler's field. *Voilà!* I returned to the family business."

Ironically, Ermelin's shop looks nothing like the typical Place Vendôme jewelry establishment. Neither does it resemble the Ermelin apartment, which is more to the point. There are no crowded display cases. Instead, it seems more like an exclusive art gallery, with individual necklaces, bracelets and rings showcased in spotlighted wall niches. While thoroughly modern in style, each piece has been meticulously designed and crafted using centuries-old techniques. It is obvious that in both his work and his home, Michel Ermelin is concerned with preserving the best of the past.□

In contrast to the rest of the apartment, the dining room is characterized by simplicity. A group of 19th-century still lifes features appropriately prandial subjects.



Ermelin is a jeweler by profession and a collector by compulsion.

Italian Baroque in spirit, the master bedroom's trompe l'oeil ceiling was painted in the late 19th century.

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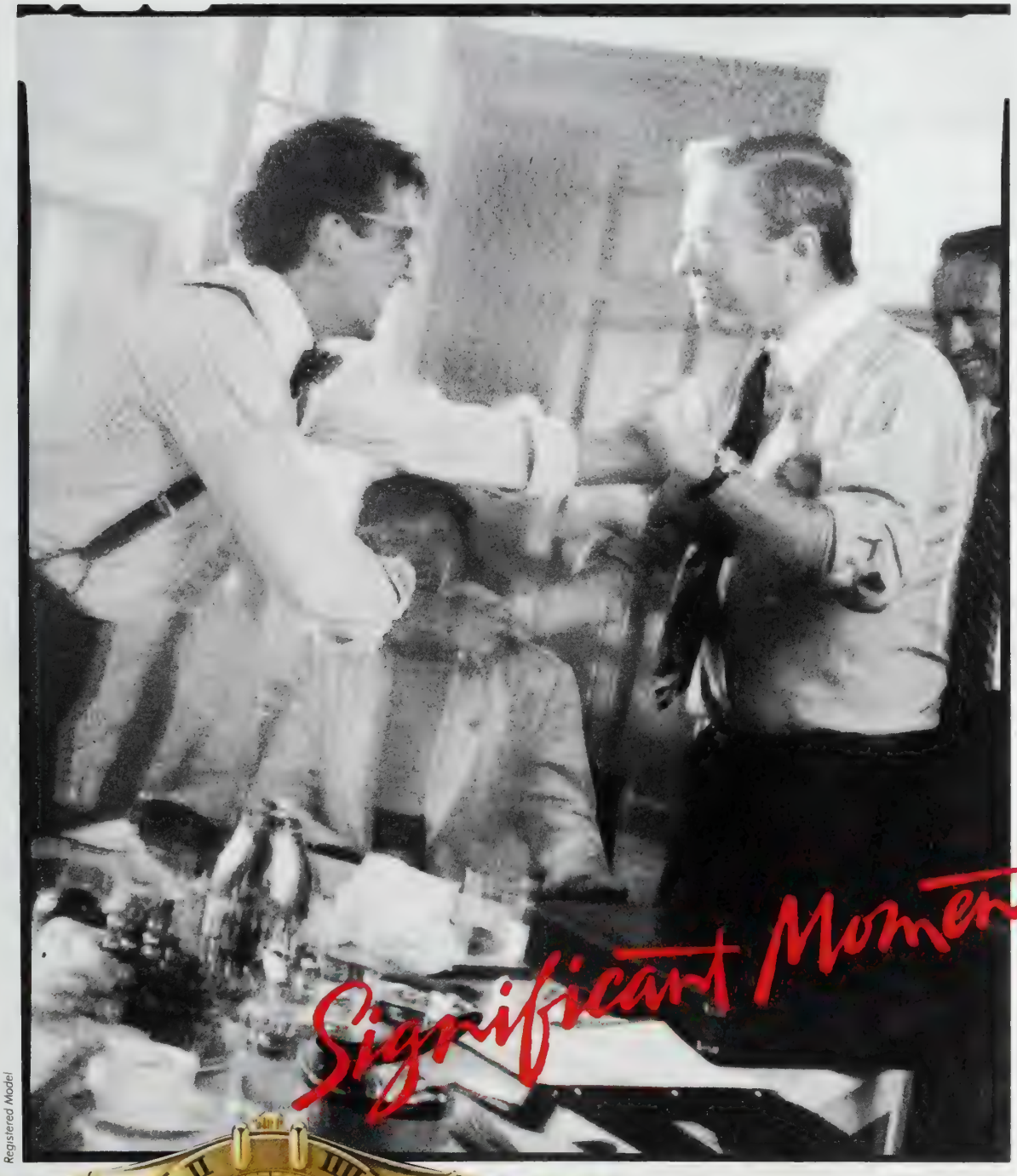
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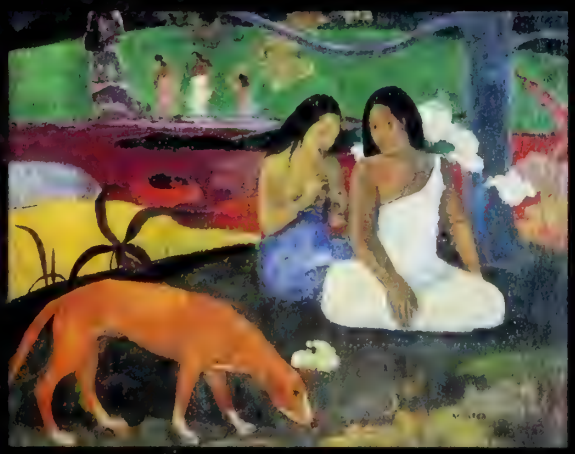
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The Hotel Tichka in Marrakesh
continued from page 56

cover the hotel's walls, soaring post-modern columns, beamed ceilings, and even tables and chairs. Hand-made furniture, often Art Déco-inspired, is covered with fabrics woven in Fez. Bedspreads are boldly colored and accented with a slash of black, while draperies are off-white canvas. In eye-catching Berber rugs, weavers have combined colors as courageously as Pollock dribbled paint. Selected from throughout the country—from Rabat, Chichaoua and Mediouna—they lie on patterned floors made from semi-glazed blue tiles and small, pale red bricks.

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Aboard Malcolm Forbes' Remarkable Yacht

continued from page 109

suite, he has framed a satiric article by Bruce McCall about an imaginary ocean liner, the RMS *Tyrannic*—"The Biggest Thing In The World!"—whose promenade deck is approximately the size of Rhode Island.

The four guest staterooms are cleverly designated by moldings of lacquered wood around their doors. The moldings are a different color for each room, with all the leather, marble and woodwork coordinated to match them. Thus the staterooms are called Ivory, Blue, Gray and Burgundy. Each has its own commodious bath, which Bannenberg has made seem even larger by mirroring the ceilings.

The master suite is located aft of the others, farthest removed from the noise of the *Highlander's* two nine-hundred-horsepower diesel engines. For such a large space it is remarkably cozy. The ceilings are quilted with leather, as elsewhere, and the beds are covered in a favorite Forbes color—green. Yes, the color of money, he admits, but also a soothing color in its own right. Bannenberg has used a dark green leather, stamped with the Forbes stag head, to cover the base of a sideboard on which rests a diorama of the HMS *Bluebell* steaming through the high seas.

Forbes is mad for dioramas. There are almost a dozen aboard, the ones in the fantail lounge the most spectacular. He has four in the master suite, including one that shows the 1890 crews of Princeton and Yale rowing their shells nose to nose. (Who won? Hint: Forbes went to Princeton.)

From the banquette in Forbes's suite he can look out at the *Highlander's* wake. "This is innovative," he says of the bedroom viewing nook. "I don't think too many boats since the Spanish galleons have had great rear windows."

Then there is the master bath, its steam room done completely in green Italian marble. It seats not quite as many as the Luxor baths, but it is large enough for a medium-size brain trust. Asked if he is a regular habitué of the steam, Forbes observes, "You've got to work off the results of lunch. And of course lessen the guilt for dinner."

Dinners aboard the *Highlander* are legendary affairs. A favorite dessert is chocolate mousse served in individual clay flowerpots. On especially festive occasions, a sparkler is inserted in the mousse. Otherwise, one makes do with a flower.

From the steam room one ascends to the main salon by a spiral staircase, past John Steuart Curry's haunting oil of a white-haired mariner doing solo battle with the elements atop the ravaged deck of a tall-masted ship. Climbing one level up to the solarium, one nearly brushes against a very lifelike frogman in full descent. This is one of two works aboard by Jean-Louis Bilweis, who paints on stainless steel, with wonderfully comic effect. The solarium, completely enclosed, is a sort of *bateau mouche* deck, a pleasant spot where one might linger over an estimable Bordeaux as the seascapes drift by.

From there it is just a short climb up to the helicopter deck. Landing on the deck of a yacht, no matter how large, takes a dab hand on the joystick, and apparently the pilots most skilled at it come from Pacific tuna fleets, which use helicopters to spot and herd the recalcitrant beasts into the nets. Forbes says he has gotten used to the "very dramatic" business of landing on the *Highlander*. "It's like anything," he shrugs. "Easy to get used to. If I didn't have it, I wouldn't know I needed it."

He is currently engaged in trying to get permission from the Federal Aviation Administration to strap two Ninja 250cc motorcycles to the struts of his Bell Jet Ranger helicopter, so he can take part in motorcycle rallies away from home.

On hearing this, a guest inquires if that isn't just gilding the lily. "But that's the sheer fun of it," says Forbes without skipping a beat. "No one would ever say it comes under the category of 'necessary transportation.' "□



Photography Adam J. Nehr III

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The Brudenell Family Estate in England
continued from page 115

the first earl of Cardigan's precious books for "safekeeping," but under Charles II he was allowed to buy them back. They are on the shelves of the Bow Room today, in each a grudging notation of what he had to pay to retrieve it.

The third earl found that a quiet life with books was not enough. He converted to the Protestant religion, took up positions at court, and the family fortunes improved. The fifth and sixth earls added the sunny rooms most used today, and it was the seventh earl of Cardigan who entered history books as the man who led the Charge of the Light Brigade in 1854. He survived that infamous battle and returned to live at Deene Park and marry his second wife, Adeline. He called her his "very good little wife." Contemporaries called her "a very painted lady."

They had scandalized Victorian society by living together before they were married, so "nice" ladies no longer came to Deene Park. And after her husband's death, Lady Cardigan lived many more extravagant years. She received gentlemen wearing a rose in her blonde wig, entertained with naughty songs, dressed up as the family ghost or as a nun singing "Ave Maria," rode her horse over gravestones, and had her own coffin made, then climbed in and asked the maids how she looked.

Things are quieter now. Summer days are peaceful, as rose petals drift in scuffling heaps through the open doors to a sunny terrace. But in winter the house has a special quiet; snow muffles all sounds, even the flurry of white doves that rise in silent greeting to visitors.

The echoes of history, however, reverberate throughout the estate. To a chronicle that ranges from the dark times of the Civil War to the happy days of the high-spirited Adeline, the current generation will undoubtedly add its own chapters. The seasons change, years become centuries, and Deene Park continues, a true family home and legacy.□

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Eskenazi's Early Chinese Art

By Elizabeth Lambert



PHOTOGRAPHY DERRY MOORE



LEFT: A pair of Tang glazed-pottery Bactrian camels are examples of the early Chinese art exhibited at Eskenazi in London. ABOVE: A Ming, Xuande period (1426-35) porcelain fruit bowl bears a six-character mark above a scrolling-flowers design.



A pearl necklace embellishes a Tang figure of a court lady showing the potter's mastery of colored glazes.

"TWENTY-FIVE YEARS ago everybody in the art world thought I was crazy," says Giuseppe Eskenazi. "What began as a London buying office for the family antiques business in Milan turned into a gallery that was probably the first anywhere to specialize in early Chinese art—Neolithic pottery, archaic bronze vessels, sculpture and porcelain. No one thought I would survive unless I included the later art that was so popular, so decorative, so easy to find a place for on tabletops and mantelpieces.

"But I never had an affinity for late Chinese porcelain—and I still don't. Customers would come in wanting a nice vase they could turn into a lamp, and I used to get some very blank stares when I explained that yes, this was an Oriental gallery, but no, we didn't sell vases."

When he bought magnificent early art, his father would inevitably say, "Why did you buy that? And who do you think will buy it from you?" He paid good prices, even record prices, at auction in those days, and nobody there would say anything at all, so stunned were they that any dealer would buy art considered so "interesting," so esoteric, so unsalable.



Giuseppe Eskenazi examines a marble bodhisattva kneeling on a pedestal carved with lotus petals, circa 1000-1200, a period of strong Buddhist influence.

Now Giuseppe Eskenazi finds himself in the mainstream of collectors' interests as Western tastes have changed. The public eye has become accustomed to early Chinese art, mainly as a result of important loan exhibitions from the People's Republic to major museums throughout Europe and the United States. Quietly and seriously, Eskenazi has also played a part in developing collectors' tastes. Exhibitions at the gallery have introduced a steady stream of magnificent objects from China and Japan, and the meticulous scholarship of the accompanying catalogues has earned the respect and interest of the art world.

Researching catalogues for exhibitions is one of Eskenazi's greatest pleasures. "It gives me an excuse to spend a whole year thinking about a group of objects," he readily admits, "and the indulgence of sitting for hours in the library, 'wasting' my time trying to read the date on a bronze vessel. A good gallery must be a balance of research, commerce and aesthetics. These three must all be there, but they must stay in balance. Too much or too little of any one and you're in trouble."

Eskenazi's exhibitions are eagerly awaited, and on opening day collectors line up on the pavement at dawn, in a rush to buy that has on

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Eskenazi's Early Chinese Art
continued from page 156

occasion become a very ungentlemanly scrum. Gallery clients have included John D. Rockefeller III, Arthur Sackler, Hans Popper. Officials from the major museums and institutions of the world also keep in touch—the Metropolitan Museum in New York, the Cleveland Museum of Art, the British Museum and the Victoria and Albert in London.

Collectors know where to find him. The rest of the world hustles by on Piccadilly not knowing the haven of Oriental calm hidden behind an anonymous door, down a dark corridor and up a flight of stairs. "This location is deliberate," Eskenazi says. "Anyone who takes the trouble to come up a flight of stairs is either interested in what we exhibit or willing to become interested. I've never wanted to have a shop at street level with a sales manager and a cash register, nor have I ever taken part in an antiques fair of any kind where goods are crowded together in order to sell as many as possible."

His gallery gives each work its own space, in large simple rooms designed by John Prizeman. There are no distracting cozy touches to make them look "at home"—just good space and good light. "Many dealers have furniture and rugs so clients can imagine an object at home," Eskenazi says, "but I don't think that's the way to look at a work of art. The question is, 'Do you like this piece?' If you do, you will find a place for it.

"I have the same minimalist approach at home. After I had lived in my house for five years, a friend asked when I planned to move all the furniture in. I liked that. Most English houses are crowded with old school ties and cricket bats, and you can't enjoy truly fine art that way. An important work should be isolated.

"There is a new and very interesting kind of collector today," Eskenazi observes, "who collects not just in one field, filling gaps in a series like a stamp collector, but from many fields. People come in who may have seen early Chinese art at the Boston Museum or the Metropolitan and felt something toward it. They know what they want and take the trouble to come in every time they're in London. It may take years, but when they see the piece they want, they know it. I admire that. It's not a question of filling an empty space in the house. A Rothko painting and a Chinese Neolithic pot do not clash, but that's not because someone has decreed it so. Good art will stand its place. That kind of house is very exciting."

Giuseppe Eskenazi continues: "Fashion is very harmful to art, because it puts things out of context. Everyone recognizes a Tang horse now, and if they see one in someone's house they say, 'Oh, you've got a Tang horse.' That's too bad. They don't really see the beauty of it or the reason behind it as a burial object—to transport the spirit of the dead from earth to heaven. It has always been the same horse, but now publicity has changed the way people see it."

"Most English houses are crowded with old school ties and cricket bats, and you can't enjoy truly fine art that way."

There are very few clients who simply walk in, ask how much and say, "I'll take it." More often they make an afternoon of the visit, ask questions, add information of their own, stay on for some good talk with either Giuseppe Eskenazi or Philip

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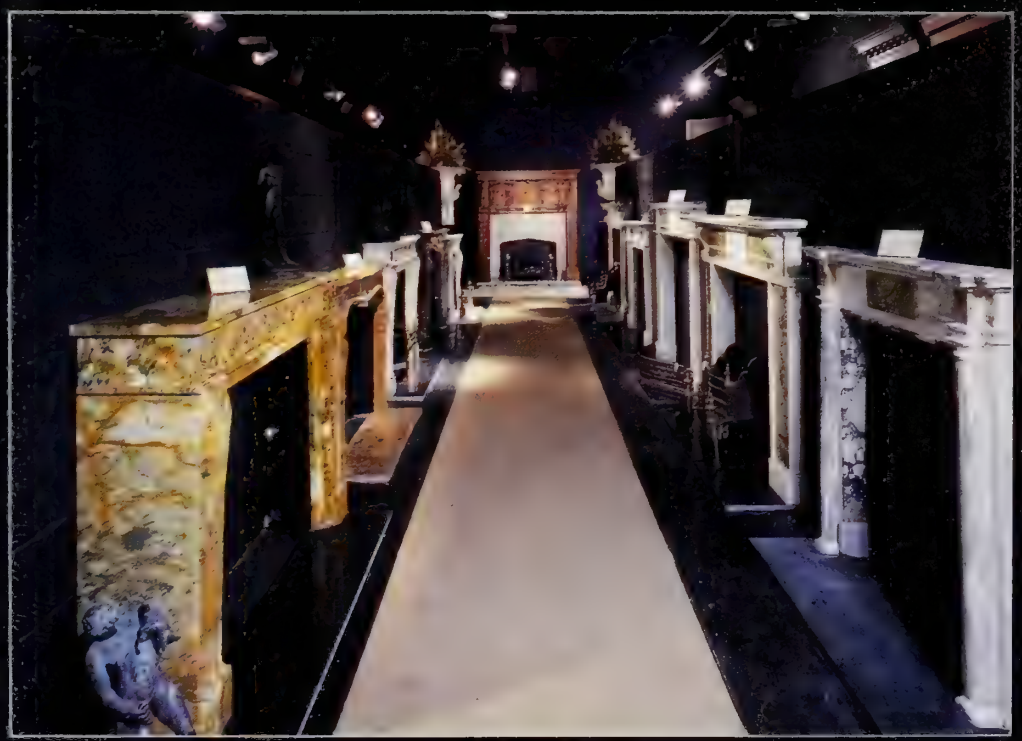
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Eskenazi's Early Chinese Art
continued from page 158

Constantinidi, his colleague. Clients become friends and often telephone from Tokyo, New York or California whenever they've read something interesting and want to pass it on. As they usually do their reading at night and tend to forget the time differences, Eskenazi finds some of his most interesting conversations taking place at very strange hours.

He does not collect Chinese art himself because he feels strongly that "it is totally wrong to collect in your own field. It means you are competing with your own clients, and always with an advantage. If you've kept the best for yourself, what do you do if you invite a client to the house? Shove everything under the bed or in a cupboard? You might as well put the magnificent things in the gallery and raise your reputation. I collect English oak furniture and European watercolors and drawings, and enjoy the challenge of reading in another field.

"Learning about any field of art is a lifetime's work," he comments, "but that is particularly true with Chinese art, which covers a formidable quantity of objects and so many art forms

The world hustles by on Piccadilly not knowing the haven of Oriental calm behind an anonymous door.

over a period of five thousand years. I decided long ago that no one could ever speak with authority and conviction over the entire span, and that was one reason I decided to specialize in the early art. It was a terrible risk, but we all take risks when we're young. You have nothing, so you have nothing to lose. My uncle had both his money and his name to lose, but he lost neither. Buying great art is never really a risk."□

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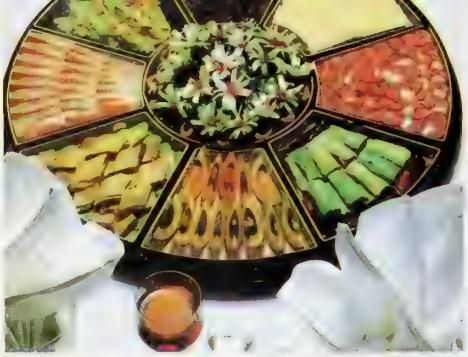
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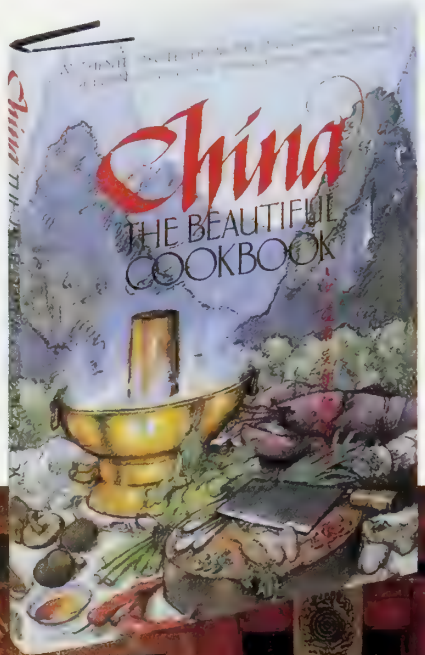
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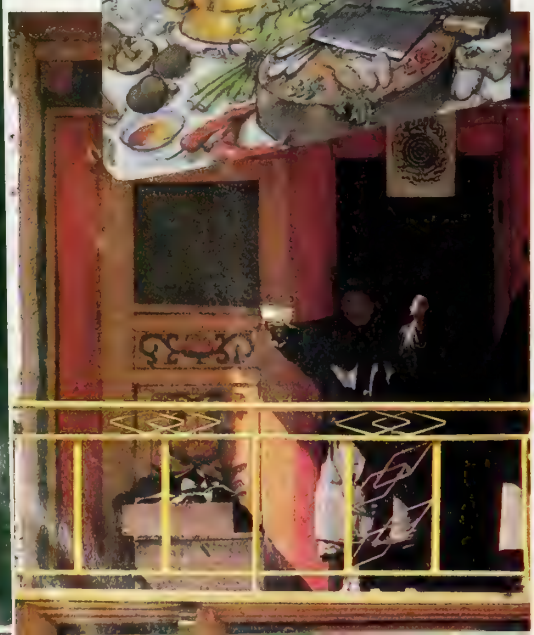
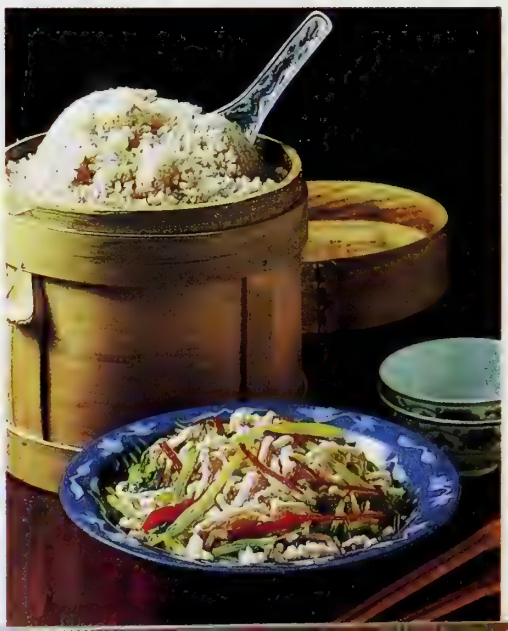
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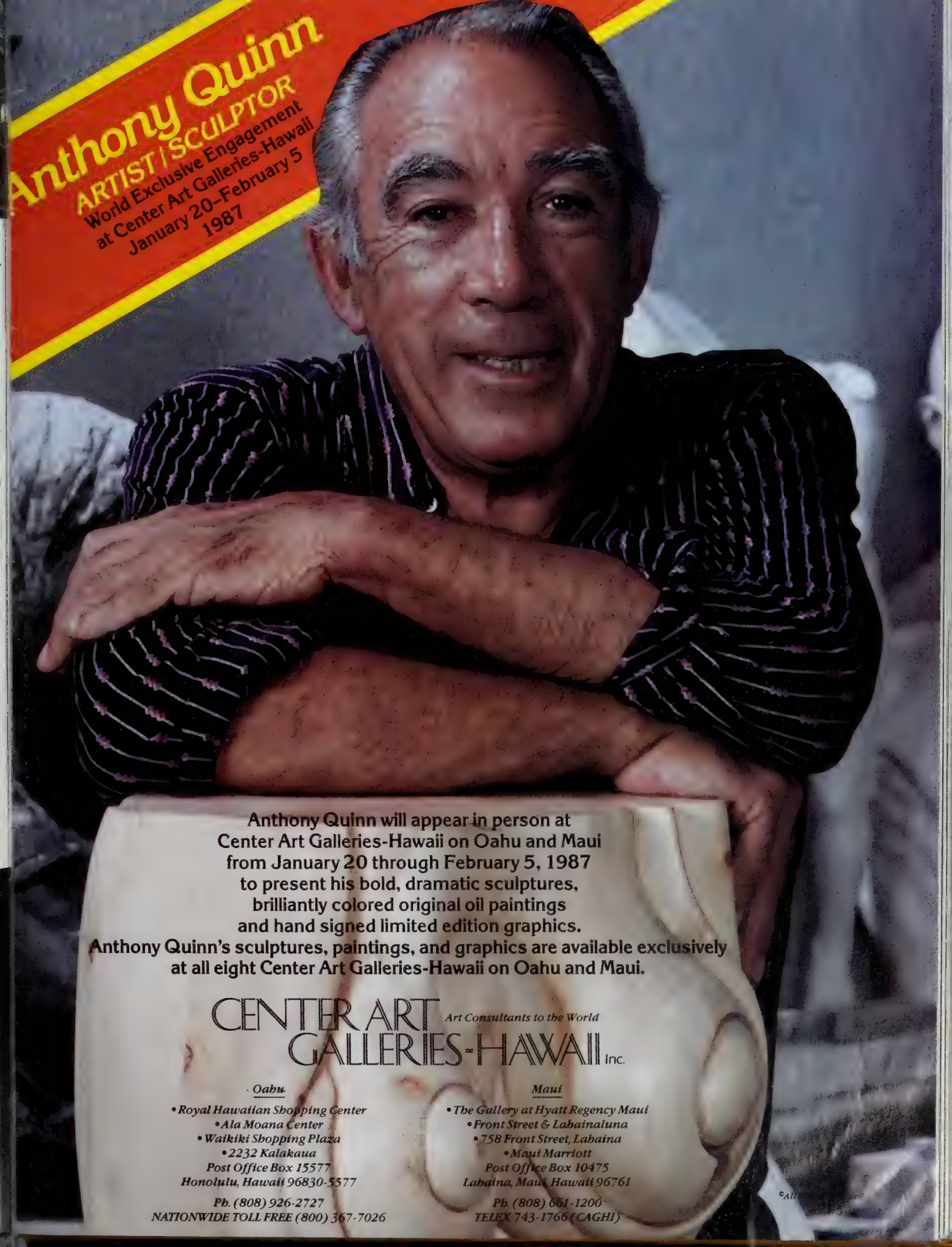


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Images of Contemporary China

I REMEMBER AS A CHILD in Japan watching geishas gingerly threading their way through a snowstorm in their white cotton socks and wooden sandals, delicately angling paper-thin umbrellas against the snow. How odd, I thought. In Norway, where I was born, umbrellas were only for rain, and cotton socks and wooden sandals were for the seashore.

Years later I had my first look at Cambodia. Dawn was breaking and Phnom Penh awakening from its languorous sleep as I stepped into the street from the modern house where I was staying. Three saffron-clad monks with shaven heads were wending their way toward a tall stupa at the end of the street; coming toward me, a little boy led a lumbering elephant from some other world.

I am no stranger to incongruities; I have lived and traveled abroad for nearly half of my life. So it was with anticipation of the incongruous that I embarked recently on a series of photographic assignments in East Asia, an area I know fairly well.

I set one specific assignment for myself, not knowing until I arrived whether I would get the needed permission to carry it out: I asked the Chinese press office if I could photograph the *interiors* of Chinese dwellings—the homes of rural commune workers, cadre members, technicians, scholars, artists, shopkeepers, pensioners, even the house of the brother of the last Chinese emperor. Permission was granted.

I photographed in the Beijing area and then set out, mostly by train, car and Jeep, to cities and communes beyond the Great Wall. Left behind were the dragon of the emperor and the phoenix of the empress. The Forbidden City and its dazzling decorative arts—yellow tiles symbolizing the emperors, blue tiles for heaven, green for earth and red for happiness—faded to a memory the farther I traveled from the capital. As in Europe, the arts of China had flourished in the upper strata of society, at court and in the homes of warlords and rich merchants. Little in the way of the decorative arts had trickled down to the masses.



Writer-photographer Inger McCabe Elliott set herself the task of documenting the dwellings of city and rural inhabitants throughout China—from factory workers and farmers to scholars, shopkeepers and artists. ABOVE: Elliott at Mt. Everest in the Himalayas.

Knowing all this, I should not have been as dumbfounded as I was when I began my photographic journey. I had some notion of Chinese history: of the revolution that swept the country in 1949, of the dislocation of millions for nearly ten years during the Cultural Revolution. And I had, after all, seen plenty of plastic flowers and vinyl walls in some of the world's greatest Chinese restaurants.

Yet somehow I was shocked by what I kept seeing through my lens: tape decks, television sets, and plastic covers for almost everything. In most markets, red ruffled covers were available for television sets, gauze covers for fans, and even chiffon covers for babies.

Most Chinese homes—whether in a Beijing neighborhood dating back to the early Qing dynasty or in a 1930s apartment complex in Wuhan or a modern commune house near Chengdu—have certain elements in common. Generations of families continue to live together in both urban and rural areas, and most homes still contain too many people. Beds often double as couches, bedrooms as sitting rooms. Kitchens, even in the best of houses and apartments, are primitive—a sink with hot water is almost unknown. To Western eyes, rural Chinese kitchens tend to look more pleasing than their urban counterparts, since utensils are primitive,

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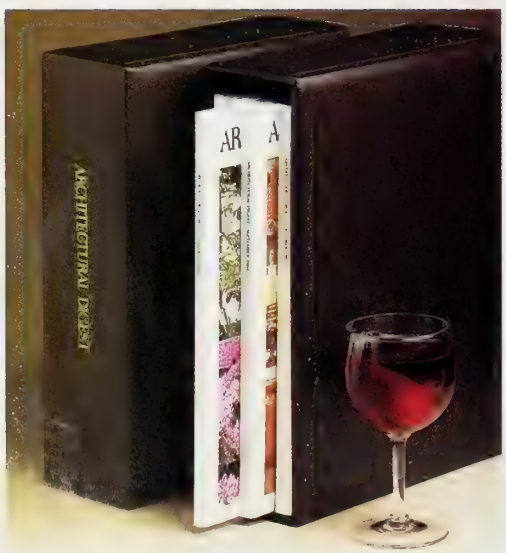


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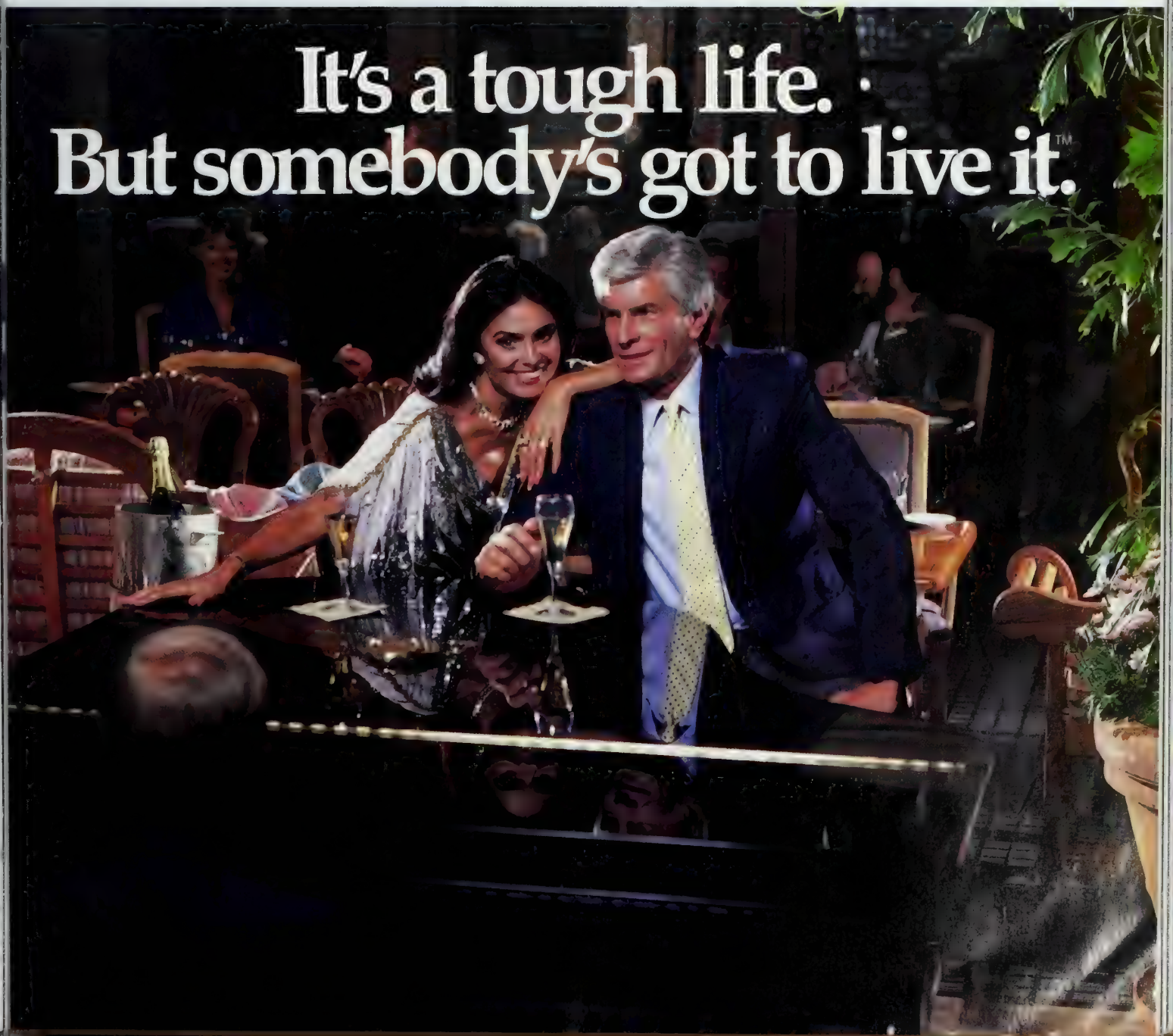
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Images of Contemporary China
continued from page 166

well-worn and hung on walls. Urban kitchens are cluttered with the inevitable enamel pots and pans—and often cups and a mirror for daily ablutions, since the kitchen is usually the only source of water.

Within the many homes I visited, the items chosen for display reflected their owners' newfound material wealth. For some reason I don't quite understand, duality is important. Two chairs bracket a television set. Two chairs flank a table on which stand two Thermos bottles. Asymmetry scares most people, and the Chinese seem to be no exception.

Some of the visual vignettes I noted from inside China:

Textile worker's quarters, Xi'an. A wooden wardrobe with a large mirror stood in the corner of the combined bedroom/living room. Nearby, the resident showed me a set of two chairs covered in lace and antimacassars. Between the chairs, on another lacy tablecloth, stood a television set—for once not covered to keep off the dust—and on top of that a red plastic sea lion, inflated and waiting to be taken to some nonexistent beach.

Home of a retired engineer, Chengdu. A two-seat vinyl couch was draped with an antimacassar; a terry-cloth towel covered the seat. The engineer's granddaughter napped nearby on a rattan mattress, the inevitable panda decorating its canopy.

House of a cadre member, Guilin. Scholars of Chinese classics kept their treasures in silken boxes; modern Chinese keep their treasures on display, but also under wraps. In the living area the table was covered with lace, the back of the couch with toweling, and the couch seat with rattan. Porcelain cups held fresh coffee, and the aroma of oranges was pleasantly inviting. A wedding photograph encased in glass was hung on a wall and covered in plastic to further protect it from the elements.

Scholars' residence, Wuhan. Both husband and wife were elderly and spoke English well. She translated Shakespeare into Mandarin; he was an economist with a Yale degree.

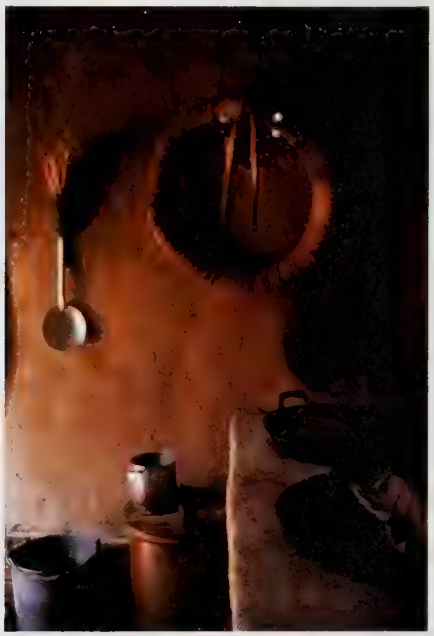
Aside from the usual calendars, Thermos bottles and tape decks, this home was unusual for its bar of Lux soap resting by an enamel washbasin.

Art commune, Chongqing. A grand summer estate—which once belonged to the Soong family—still stands, with a memory of its former gardens and long balustrades overlooking the Yangze River. Now it is an art commune, each artist with his own room. I searched the house for clues to its prior existence. And there in one room, as large as most living rooms I had seen, stood a magnificent and unused porcelain bathtub.

In the past, Chinese rulers believed they had a mandate from heaven, but artistically the majority were never affected. Now nearly a billion people are determining China's decorative arts. The Chinese have seen the future, and—like ours—it is plastic.□







ABOVE: Utensils hung on the wall of a rural kitchen lend it a rustic appearance. Yet in most Chinese interiors Elliott was impressed by "tape decks and television sets," items that "reflected their owners' new-found material wealth." ABOVE LEFT: A red television cover is typical of those sold throughout China for protecting small appliances. LEFT: Rattan chairs flank a table. "Duality is important," Elliott says. "Asymmetry scares most people, and the Chinese are no exception."

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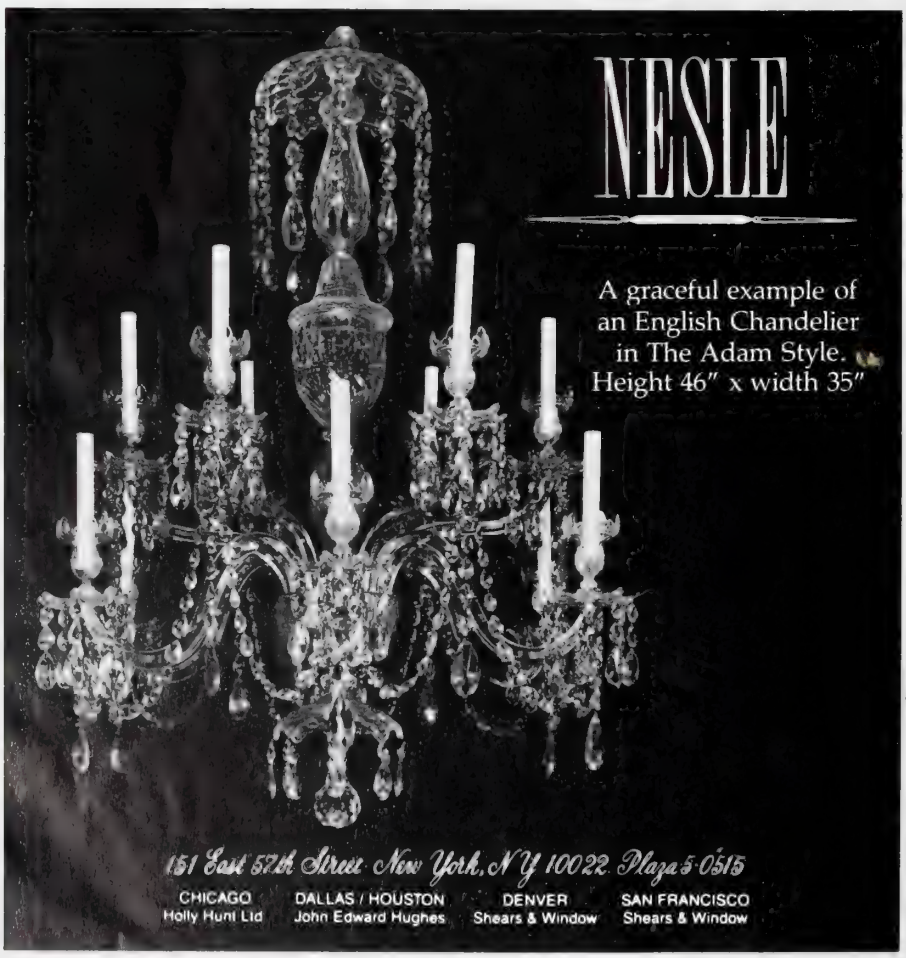






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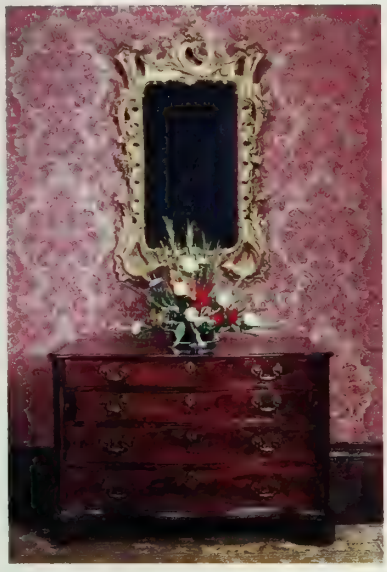
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From the workshops of Thomas Chippendale, this spectacular, 18th century, satinwood commode. Of unparalleled quality and in magnificent condition, the exquisite marquetry detail throughout incorporates garlands of laurel leaves, fine fluted decoration and complementary geometrical designs. It was placed on display at the famous Exhibition of English Decorative Art at Lansdowne House in February 1929 (Plate no LXXXVIII) and is also illustrated in Percy Macquoid's "A History of English Furniture – The Age of Satinwood," page 172, fig. 157. It measures 5ft wide x 18½ins deep x 3ft 6ins high. Circa 1778



An important pair (only one shown) of 18th century, George II period, giltwood, Gainsborough armchairs with upholstered seats and backs and having gilded arms and cabriole supports carved with acanthus leaves. Circa 1760. An almost identical set of chairs is to be found at Holkham Hall, Norfolk, made by the renowned carver, James Miller, who was retained by Lady Leicester from 1761-1763. Illustrated in "Dictionary of Furniture" by Ralph Edwards



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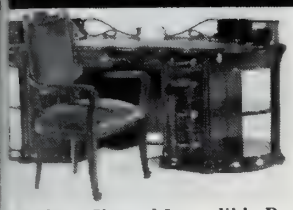
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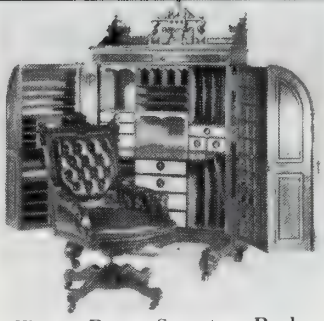
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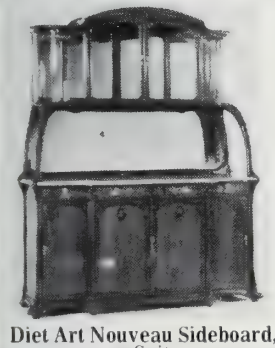
Wooton Patent Secretary Desk,
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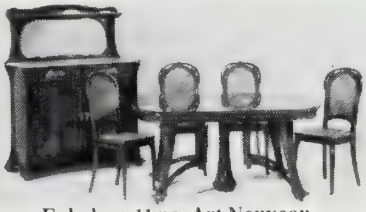
9 pc. Art Deco Dining Set



Deco Sideboard/Bar with Chrome
Details, en Suite



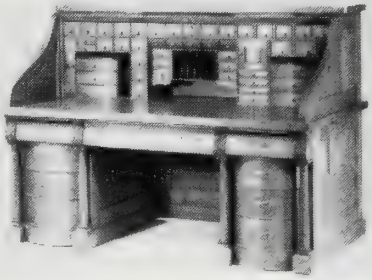
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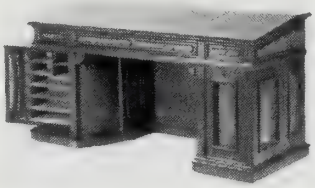
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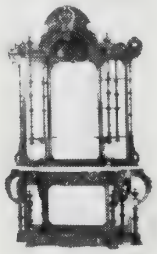
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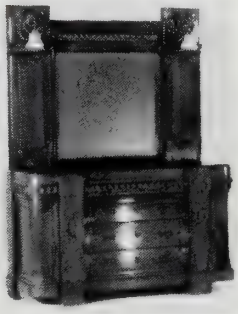
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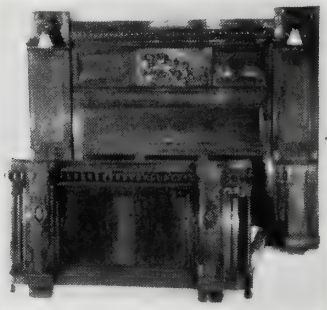
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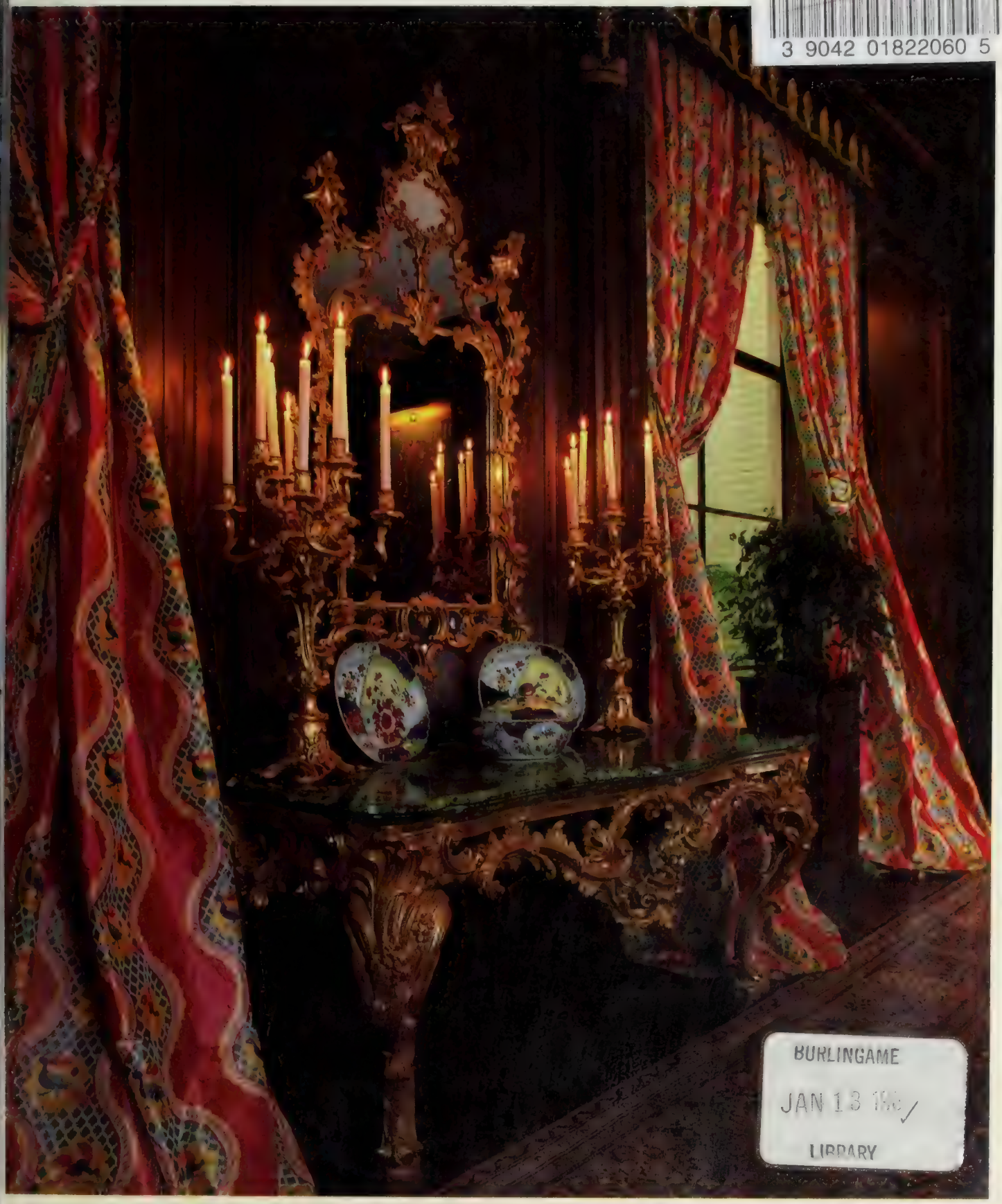
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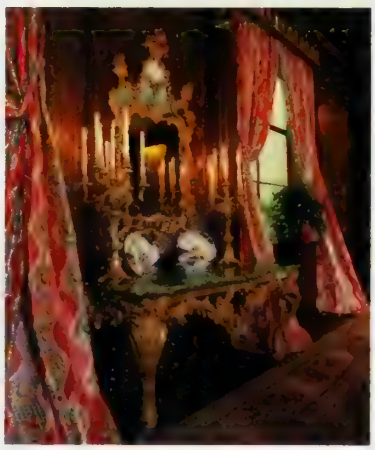
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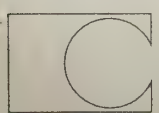
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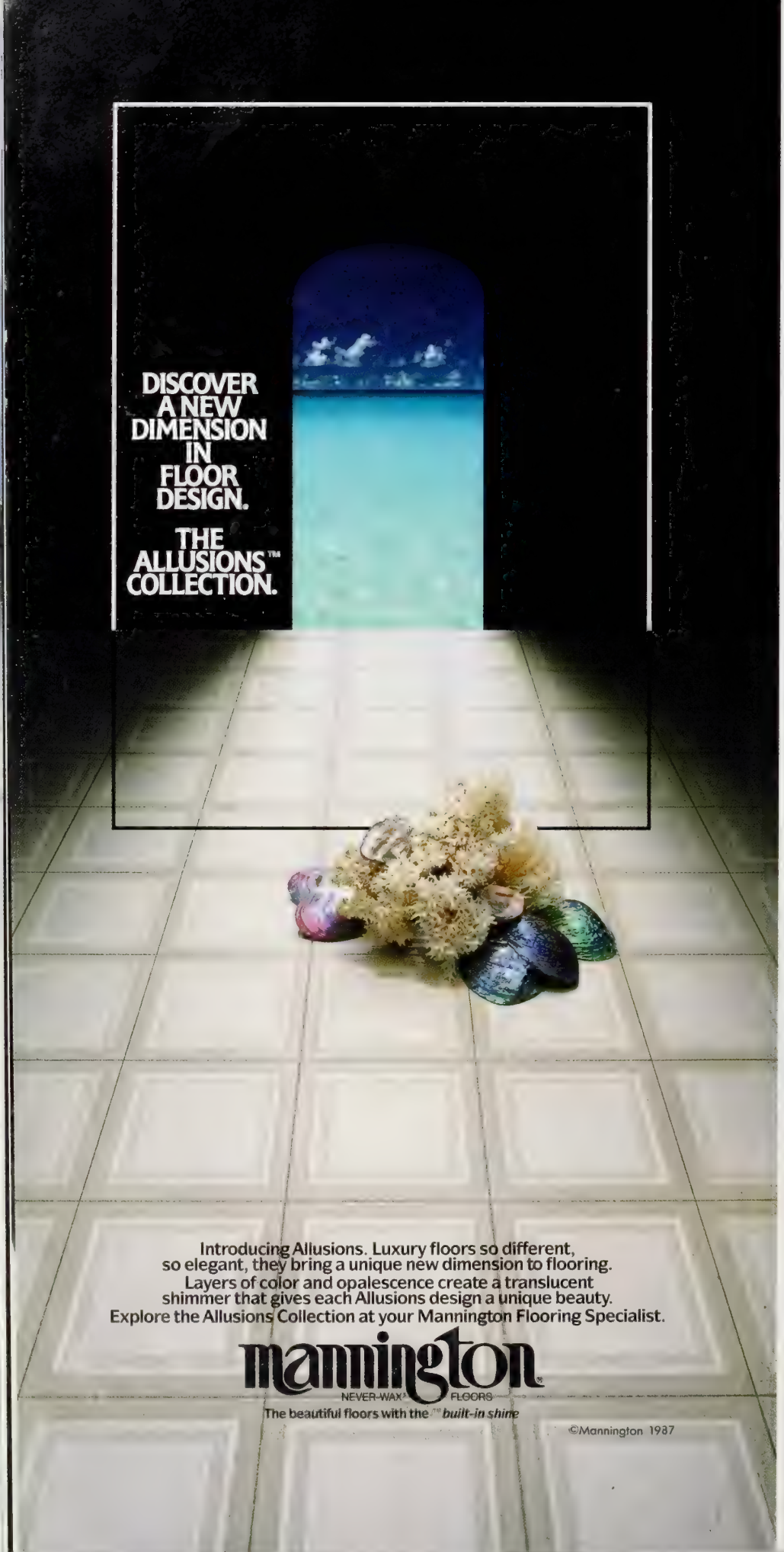
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
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As one of the recipients of J. Garvin Mecking's sharing of his sources (*Architectural Digest Travels,* Fall 1986), I can well testify to his generosity. Some twenty-five years ago, when I made my first buying trip to England, Garvin took me to lunch, bringing his London address book with him, and told me where to go, when to go, who to see and what each source represented in terms of merchandise. I now travel to London six times a year or more, and each trip reminds me of his kindness.

Marvin Alexander
New York, New York

It was a wonderful experience to see the splendid portrayal of Ralph Lauren's store in the Rhinelander Mansion in your October 1986 issue. I enjoyed it very much. Thank you.

Sigifredo Rodríguez
Tamaulipas, Mexico

Just finished the Polo/Ralph Lauren feature, October 1986. I'm glad you decided to break with tradition; the innovation is your best in years.

J. Marshall
Pasadena, California

It has been ten years since I first discovered your magazine and now I would not miss an issue. In the October issue, however, there are tantalizing references to "Etruscan pegasi" in Allen Paulson's home ("Inspired Eclectic"), but no pictures of them. This not-unusual occurrence in your magazine is very disconcerting to the reader and detracts from the overall high quality of *Architectural Digest.*

Joanne S. Zeoli
Westport, Connecticut

I have always liked antiquities and was pleasantly surprised to see Kalef Alaton's deft use of pre-Christian Mediterranean pieces in "Inspired Eclectic." The diversity of the elements in the Paulson residence makes a gracious environment, one that is not at all austere.

Molly Harbours
Seattle, Washington

You've usually managed to capture my attention with beautiful homes and interesting décor. But your October issue was a surprise. I remember my days at Finch College (in New York City) when someone would ask me where I lived and I'd answer, "Albany." "Oh, where's that?" was the reply. Thanks to Mr. Lynes for a delightful article on New York's capital city and her tricentennial celebrations.

Anne M. Petruska
Albany, New York

Poor Russell Lynes! If he is indeed embarrassed by Albany's Empire State Plaza, as stated in the October issue, then he should be ashamed as well. This is the architecture of his own generation, not Richardson's Romanesque hulks that he moons over. If Mr. Lynes insists on being fashionably disgusted by the International Style, then it is Albany who should be embarrassed by him. The Empire State Plaza is a masterstroke in a city of eclectic charm and beauty, almost all of which Mr. Lynes succeeds in conveying to your readers.

Todd McMillan
East Lansing, Michigan

Every fall when we leave our beach house here in Morocco, I share my cache of magazines that our friends have saved for us—all but the *Architectural Digests.* Those I keep for years. This year I've decided to give them to the American Women's Association library in Rabat. This way they'll be shared by many. Your magazine is so good because it *is* an international magazine of fine design.

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JOHN BRYSON

Next month brings the Spring edition of Architectural Digest Travels, a complimentary companion magazine included with our March issue. As in last October's Fall edition, we have created features that will be of particular interest to the Architectural Digest reader. In Los Angeles, White House decorator Ted Graber leads us to his best sources for antiques, while in New York, Editors-at-Large Robert Fizdale and Arthur Gold share their favorite shopping haunts. On Anguilla, architect Myron Goldfinger has created new standards of comfort with his vacation villas, available to those with a taste for utter peace. And for a taste of the unexpected, John Julius Norwich celebrates the architectural oddities of Britain's Landmark Trust—where travelers can stay in anything from a Gothic temple to an eighteenth-century pineapple. Artist Teddy Millington-Drake records his impressions of the farthest of far-flung islands, while Charlotte Aillaud takes us behind the scenes at the Salzburg Festival. And our collectors' finds in Spain are sure to offer some surprises. Surprises are, after all, the constant of travel. With Architectural Digest Travels, you will find many.

Paige Rense

Editor-in-Chief


ALAN BERLINER

David Murdock

Bellagio House

David Murdock's Bel-Air estate has had only two previous owners, Conrad Hilton and Hilda Boldt Weber. It was Mrs. Weber who commissioned architect James Dolena to build the house. When Hilton bought the property from Mrs. Weber in 1950 he said, "I couldn't resist it. The main house is almost the size of two football fields, yet every inch of it is livable." Mr. Murdock's late wife, Gabriele, redecorated the interiors but didn't alter the basic design. "We saw no reason to change it," says David Murdock, "other than modernizing the kitchens. But the grounds had been shamefully neglected. We had to pull out some seven hundred dead tree stumps and plant at least that many new trees. It was a little like moving Birnam Wood." *See page 52.*



Kalef Alaton

Virtues of Nuance

Kalef Alaton seems to gravitate toward challenging projects. This time it was a "bastardized Dutch colonial" originally intended as a temporary residence, according to its owner. She and the designer met at a party in Dallas and had known each other for several years before working together. (Alaton designed her previous, much more formal home.) The current house, which showcases a collection of important modern American painters, "is pretty stark for Texas," says Alaton. "And the downstairs has the feel of a townhouse or even a converted loft, more of an eastern look." He adds that Texas interiors "are usually more homespun." Concurs the client: "People are always telling me they don't feel like they're in Texas here." *See page 62.*


SALVATORE BALIANO

Arthur E. Smith

Traditional Comforts on the Sound

Georgia-born designer Arthur E. Smith moved to Manhattan to work with the legendary Billy Baldwin. Of the latter's famous clients, Smith says: "You had no trouble spelling their names." As head of his own firm for the past thirteen years, Smith feels an important lesson he learned from his mentor was "not to become too attached to things." He passed on this same philosophy to one of the owners of the Connecticut house featured this month. Raised to think she had to live with the same décor for a lifetime, "she initially shied away from a design that made too large a statement," the designer reports. The wife reveals Smith's expertise in another field: "He told me designing is seventy-five percent psychology." *See page 70.*


FELICIANO

Keith Irvine

Gentleman's Quarters

Keith Irvine has a preference for clients with strong opinions, and in James B. Rogers, Jr., whose restored Manhattan townhouse we feature this month, he got one. "At times I was flat-out adamantly opposed to what he wanted to do," recalls Rogers, "but he swung me

continued on page 17

continued from page 14

around by doing rather than talking me into it. I can be awfully stubborn, and once I stalked out on him, probably for something of no consequence. I'm surprised he didn't stalk out on me." Rogers wanted to capture the undecorated look of his grandmother's house in Alabama, where "things looked like they fell there, not like they were put there." That house was rich with mahogany, and so was his turn-of-the-century beaux-arts mansion, except that much of the wood had been painted over. Against the better judgment of Irvine, who dislikes the heaviness of nineteenth-century décor, the mahogany was stripped and restored. Says the designer, "I learned a lot, but I taught him a lot too. It was rewarding because I had to work in a style that's not my cup of tea." *See page 76.*



Robert Dirstein

A Formal Balance

The past continues to captivate Toronto designer Robert Dirstein, even when he's creating something new. Several years ago we presented the antiques-filled circa 1884 residence Dirstein and his partner, James Robertson, renovated in Toronto's historic Yorkville district. Dirstein has loved the area since his days as a student at the Ontario College of Art—long before it became fashionable. Now Dirstein and Robertson are building a Georgian-style brownstone in the same area and plan to use the upper floors as living quarters while connecting the lower floors to their present offices in an old stone cottage. *See page 90.*



HORST

Annabel Nichols

A Tale of Two Brownstones

"A house is for living in, not looking at," says Annabel Nichols, who, with her director husband Mike Nichols, is finally enjoying their Manhattan brownstone after numerous false starts. So many, in fact, that Annabel, a novelist and writer of nonfiction (she is currently working on a book about the Anglo-Irish), has chronicled the experience for us this month. A woman who keeps things in perspective, she had become apprehensive about hiring a designer after several told her the brownstone's problems were all but insoluble. When Rendell Fernandez arrived, "he was polite and thoughtful as opposed to hard-sell and disparaging," as one or two earlier recommended designers had been, she recalls. She also liked his strong architectural background, because the double-height living room required an architectural solution. "It was like an elevator shaft," says Fernandez, who lowered the ceiling, widened windows and installed taller furniture. "The house isn't really decorated—it's all architectural and purposely understated," he says. *See page 96.*



DANIEL H. MAYASSIAN

Thor Heyerdahl

Profiles:
Thor Heyerdahl

Even at a young age, Thor Heyerdahl showed signs of becoming an explorer and scientist. In Larvik, Norway, his mother was head of the local museum, and she instilled in her son a love of zoology and anthropology. While still in primary school, and with financial backing from his father, he created a one-room zoological museum in his house. Later he majored in both geography and biology at the University of Oslo, where his access to a renowned library of literature on Polynesia would eventually set his course in life. Heyerdahl's studies of the achievements and failures of past civilizations has carried over into the present. "The egocentricity of modern man is frighteningly destructive," he cautions. "What's most horrifying are those who believe there's nothing to fear if we destroy this planet, because we'll soon be building spaceships to take us to better worlds. I have nothing against space exploration. . . . But we must realize that we need this planet to come back to." *See page 102.*

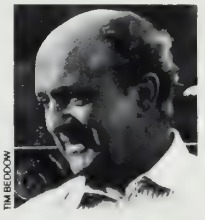


ROBERT EMMETT WRIGHT

Annalaura Angeletti

Australian Classic

From western Europe to western Australia is quite a commute. Nevertheless, Italian designer Annalaura Angeletti made the trip between Rome and Perth several times while creating the interiors of Peter and Robin Briggs's house on the Indian Ocean. A designer for eighteen years, Angeletti—who is making her first appearance in *Architectural Digest*—spent the first part of her career specializing in yachts. This project was her first encounter with a collection of vintage cars. Peter Briggs owns more than 150 automobiles, many of which are on display in his luxurious garage/showroom. (Others are on display in the nearby York Motor Museum, housed in a restored turn-of-the-century building.) Races of all kinds figured prominently as recreation, recalls Angeletti. "Often my assistants and I would go to the horse races with our host, who was pleased to be escorted by what he called his 'Italian team,'" she says. "Such goodwill was very hard to resist." *See page 116.*



TIM BEDDOW

Baron Bagatti Valsecchi

Gardens:
Plotting an Alpine Cliffhanger

In a field below his cliffside villa high above Lake Como, Baron Pier Fausto Bagatti Valsecchi and his wife maintain a nursery of rare plants. The baron also participates in an environmental and national heritage foundation that operates to preserve great Italian es-

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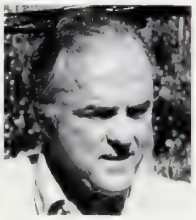
continued from page 17



TIM BEDDOW

Baroness Bagatti Valsecchi

tates. Despite the beauty of a traditional garden—flowers in the spring and thickets of fern and herbaceous perennials surrounding an ornamental pond—all paths seem to lead back to the wild, deep precipice. On one side of the property is a dramatic rock garden of berberis, laburnum and other trees and shrubs, and on the other side are trees that were planted long ago by the present owner's father, Baron Pasino Bagatti Valsecchi, a country gentleman with an imaginative passion. *See page 124.*



MARY E. NICHOLS

Michael Mahaffey

Southwest Rhythms

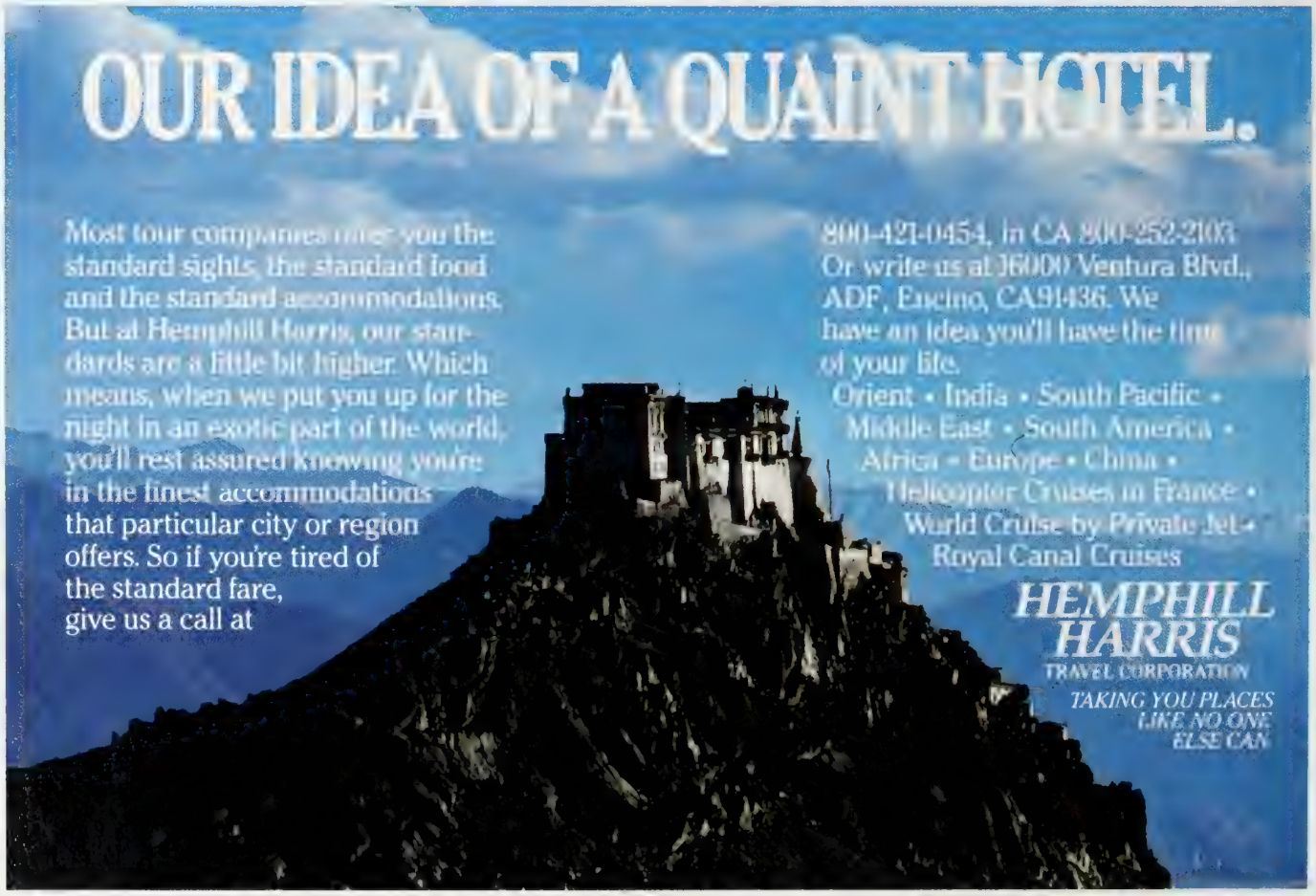
Architect Michael Mahaffey's Santa Fe house has its roots in New Mexico's artistic influx before and during World War I. The structure was built by artist Gerald Cassidy circa 1915–1920, the same period that witnessed D. H. Lawrence's arrival in Taos. Yet many of the home's architectural elements precede that era; they were taken from a ruined local church constructed around 1725. Time and tenants had taken their toll on the house when Mahaffey and his wife, Mary, purchased it nearly six years ago. Now completely restored, it serves as a second residence and office for the Oklahoma City architect, whose design for a mountainside house in Aspen—with interiors by Steve Chase—will be featured in an upcoming issue of *Architectural Digest*. *See page 130.*



Johannes Van Tilburg

Architecture: Johannes Van Tilburg

Making his first appearance in our pages is Santa Monica-based architect Johannes Van Tilburg. Raised and educated in the Netherlands, Van Tilburg has traveled extensively throughout Europe, South America and the South Pacific, frequently accompanying his archaeologist wife on digs at Easter Island. The visits have influenced his work. For instance, he refers to the stone walls of Dr. and Mrs. William C. Janss, Jr.'s house in the Santa Monica Mountains "as archaeological pieces that would have been found on the site." Van Tilburg is also inspired by events closer to home. Active in community and professional affairs, he has lent his office space to various local artists for exhibitions, provided apprenticeships for students and encouraged exchange programs with architects in Germany and Holland. *See page 136.*□



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An Englishman's House in France

THE HOUSE WAS BUILT as a shepherd's house in 1641 and added to in three sections as the family, and their fortunes, grew. When I first saw it sixteen years ago it was a solid, uncompromising stone-built house under a long tiled roof, three stories high, sitting fair and square to the winds on an abandoned terraced hillside.

The first floor sat directly on the earth without damp course or foundations; it still has neither and seems none the worse for that. When a boulder was discovered which was too big to be moved it was merely incorporated into the walls, all of which are at least a meter thick; perhaps these act as a sort of anchor?

The stout oak door opened directly into the kitchen (the earliest part of the house), which had an immense open fireplace with a canopy and a hand-hewn stone sink in one corner. Through a rough wooden door one went down two steps into an adjoining cow stall which had held eight beasts and a rusty manger; next to that a plank door led down four steps into a cart shed in which a battered Citroën sat in the dust. All the floors were thus on different levels, but all the ceilings were uniform, supported by giant oak beams heavily stained black.

The kitchen wall was roughly washed in thick khaki distemper; the cow stall was built of uncut fieldstone and so was the cart shed; cobwebs and dust were everywhere. In the kitchen the floor was covered with octagonal honey-colored tiles, the cow stall with cracked concrete, the cart shed with old bricks laid directly on the earth. They are still there to this day.

When I stood in the cart shed and looked up through the two doorways toward the kitchen area, I knew that I had the basis for my longed-for all-white long room. It would be at least twenty feet wide by fifty feet long once a little architectural work had been done. This was entrusted to my brave architect, Leon Loschetter, who understood exactly what I wanted and was very relieved that I did not wish acres of white wrought iron, plate glass and parquet flooring, or swimming pools.



The actor Dirk Bogarde at his house in Provence. From *The Englishman's Room* by Alvilde Lees-Milne and Derry Moore, published in the U.S. by Salem House Publishers. Originally published in Great Britain by Viking. Text copyright Dirk Bogarde. Photography copyright Derry Moore.

I insisted that the character of the house, both inside and out, must be retained at all costs, and that only the most ancient materials should be used in the reconstruction. We would open the three rooms into one by cutting wide arches in the thick walls, off-set so that the disagreeable effect of sitting in a tunnel would be avoided. The room must be one unit, but with three distinct sitting areas linked together by the massive beams above and the tiled floors below. The kitchen would remain intact, canopy, fireplace, stone sink and all; the great cart-shed doors were to become a window and a door combined; and the sagging door of the cow stall, giving directly onto the land, would also become a window with a deep window seat.

All windows faced south to catch every scrap of light, winter and summer; the hideous black-stained beams were stripped, sanded roughly and then rag-washed white. Walls were all plastered with an uneven surface and a coarse-textured finish, as in all old houses which have been built by peasant hands. The floors, except for the kitchen and the cart-shed bricks, would be laid with ancient tiles removed from a demolished farm in the valley. The kitchen, with its canopied fireplace, was to be the focal point of the room.

Work started in early April and was, amazingly, finished in July while I was working abroad. The finished room, when I first saw it that July, was exactly as I had hoped and planned it to be, so much so that I almost resented the furniture and the

continued on page 24

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An Englishman's House in France
continued from page 22

chairs and sofas, in their frilly English chintzes, when they arrived to be unloaded, because they completely broke the white simplicity and perfect proportions. The chairs and the sofas were re-covered in a thick white woven cotton *instantly*. And everything brought over from England fit in perfectly. This had all been planned months before, so each piece went into position with ease.

The room is a sitting room: that is to say, it is a room where people can sit, sprawl, read books, make conversation, listen to music, argue, knit or relax in whatever way they wish. The paintings are all modern: Joan Eardley, Christopher Wood, Leonard Rosoman, a Ben Nicholson which I particularly enjoy, two Monnerets and a Picasso lithograph. They look, on the white walls with space all round them, like windows opening out to fantastic landscapes. It is a "summer room" all the year round, for even in the depths of winter when the vine is bare, the wind howls and the snow drifts, the white walls and white-covered chairs and sofas, the pictures and the bowls of flowers on every surface reflect every gleam of light, giving it clarity, warmth and the illusion of sunshine.

White is perhaps not the best color for a room on a terraced hillside high up on the side of a modest mountain, with dogs carting mud about on broad feet, and guests wandering in from exhausting efforts with fork and trowel in the *potager*, but, strangely, it seems to work perfectly well.

This room is essentially designed to be lived in with ease and comfort, without restrictions. I have no idea if it reflects my personality: How could I? But I do know that it has strong echoes of almost every room of its kind which I have owned in larger houses in England, and it contains all the same old bits and pieces, mostly gathered from junk shops, so that I am familiar with them and the room feels right for me. Nothing here is new, and there is not a single stick of Louis Anything, Boulle or Sèvres, which delights my French guests, who sink into fat old armchairs with little cries of relieved comfort. It is considered *très anglais*, although it is really a mix of all kinds of pieces.

There is no sign of a decorator's hand here either, which might be a good or a bad thing, depending on how one views the result. Obviously I have made furnishing "errors" here and there, mixing style and period as I see fit and with what is at hand, but everything seems to be harmonious and nothing seems "arranged." There are no curtains (shutters do very well); no carpets, except a rush mat before the fire in winter; no tassels or pompons—just clear and simple lines and the pleasing glow of the tiled floor polished to a high degree.

The test of a room such as this is simple. Clearly it will, and it does, hold fifty or more people with ease, but what is it like with, say, only two or three? Do we rattle like peas in a whistle? The answer is easy. It is still a place of harmony and comfort, a welcoming room, intimate and warm: a sitting room as snug as a nursery, and as such it passes the test, in my opinion anyway. □

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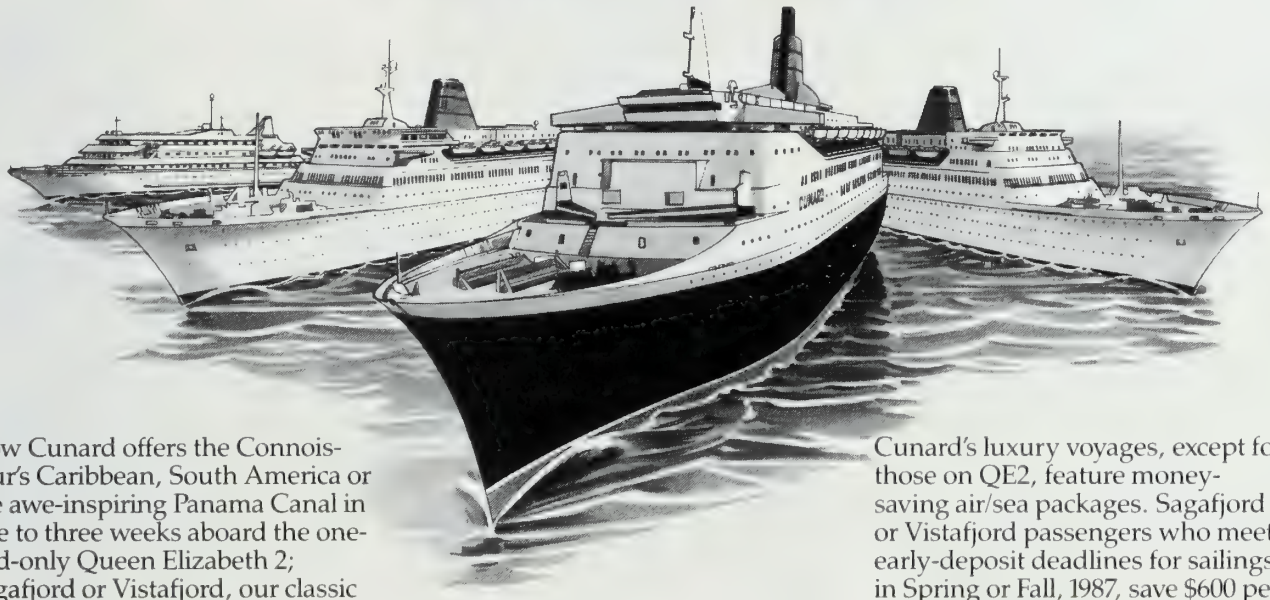


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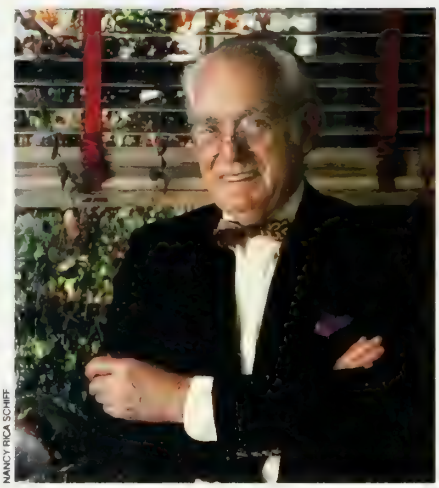
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Assessing the Museum Boom



DALLAS MUSEUM OF ART



NANCY RICA SCHIFF

SOME YEARS AGO a friend of mine, who was a dealer in old masters and a few contemporary artists he thought distinguished, said to me of what was then the beginning of the art boom, "All it means is less art for more people." This was in the 1950s. It was a clever, aphoristic remark that struck me because it sounded as though it ought to mean something profound, but I wasn't quite sure exactly what.

It is plain, though, that if he were still alive he would not have changed his mind. There is certainly no less art, (he might think it of less-distinguished quality) but what there is appears to attract a great many more people than were interested, or professed to be, thirty-odd years ago. You obviously cannot measure the cultural importance of art by a nose count, and you cannot measure it by



TIMOTHY HURSLEY

A boom in museum construction is affecting "our most populous cities and our smaller ones," says Russell Lynes. TOP: The new Dallas Museum of Art was completed in 1984 by Edward Larrabee Barnes Associates. RIGHT: Santa Fe's Museum of Fine Arts was built in 1917; in 1982 Antoine Predock used the adobe design for its extension.

continued on page 30

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Assessing the Museum Boom
continued from page 28

what has happened and is happening in the competitive growth of museums. What seemed to many of us like a refreshing breeze in the 1950s is now, by contrast, a driving gale.

One of the most commonly cited indicators of the health of the national economy, if we can believe the pundits (and of course I do), is "housing starts." Whether they are up or down a few percentage points compared with last year tells me whether my optimism quotient should be up or down. If we were to use "museum starts" as a comparable measure of the health of the visual arts, we would have to be bullish about their future. Museum starts are booming, not just in our most populous cities but in our smaller ones. The investment in recent years in art palaces and mansions (we settle for nothing less) is either appalling or inspiring, depending on whether you agree with my art-dealer friend that this means "less art for more people."

The art world, indeed the museum world, is not of a single mind about the building boom. In New York, for example, there are at the moment two unresolved, provocative museum enlargement (call them "aggrandizement") projects that have deeply concerned parties at loggerheads. One of these is the scheme designed by Michael Graves, the guru of postmodernism, for the expansion of the Whitney Museum of American Art. It is now housed (its third home) in a dour building designed by the late Marcel Breuer, a guru of modernism, and Graves's proposal threatens to engulf it. The other is a seven-story addition designed by Gwathmey Siegel to rise in back of—and partly be cantilevered over—the Guggenheim, which was the creation of Frank Lloyd Wright. It is the only Wright building in New York, and by any sculptural standard it is one of the most beautiful he designed in his very long career. Whether it is a good museum building is another matter. It isn't.

These two projected structures (and I would be reluctant to bet on their ever being built as planned) are a drop in the bucket of New York money currently being poured into museum construction. A few blocks down Fifth Avenue from the Guggenheim, the Metropolitan Museum just opened the 110,000-square-foot Lila Acheson Wallace Wing, to be devoted to the museum's collection of twentieth-century art. This new wing is bigger than the Guggenheim as it now stands. Just a couple of years ago MOMA doubled its exhibition space and added a building next door on Fifty-third Street with an apartment tower above it, the income from which the museum hopes will help solve its financial problems. Across the East River, the Brooklyn Museum—designed in 1893 by McKim, Mead & White with a five-hundred-foot façade—has announced that it plans to double its size at a cost of "between $50 million and $100 million" over a period of twenty years.

I have used New York examples because they are right under my nose. But look at Los Angeles, which has expanded its County Museum of Art, built a brand-new Museum of Contemporary Art and will be adding another museum and research center to the Getty. Look at the new Museum of Art in Dallas; the new building for the High Museum in



TIMOTHY HURSLEY



TIMOTHY HURSLEY

LEFT: Charles Moore was responsible for the modern Hood Museum of Art at Dartmouth College, New Hampshire, which blends gracefully with the older adjacent buildings. BELOW: Round columns, a corbel arch-shaped entry and a brick façade were used by James Stirling for Harvard's Arthur M. Sackler Museum, home to the university's extensive collections of Asian and ancient art.

continued on page 34



Gavin MacLeod on the Great Wall of China

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Assessing the Museum Boom
continued from page 30

Atlanta; the Museum of Fine Arts in Houston; the addition to the Boston Museum of Fine Arts; the new Portland (Maine) Museum of Art. Look at Fort Lauderdale, Minneapolis, Baltimore, and colleges and universities almost everywhere and you will see new art museums or newly expanded ones. Museum starts are startling.

Add to this the little and not-so-little museums that now occupy space in corporate headquarters, some, as in New York, branches of public museums, many others corporate collections to which the public as well as employees have access. The Business Committee for the Arts is a nonprofit organization based in New York that advises businesses on where and how to spend money in supporting the arts. Its president, Judith A. Jedlicka, has said, "Art has become a business tool," by which she meant, I believe, an employee morale-booster and a corporate image-inflator. She estimated that in 1985 about a thousand corporations had permanent art collections. Some corporations, like PepsiCo, Chase Manhattan Bank, IBM and Reader's Digest, have collections of very considerable size purchased at very considerable expense over quite a long period of time.

No one, as far as I know, objects to corporations purchasing works of art, though unquestionably there are stockholders who look upon it as an unnecessary business expense. There are, however, in the art community many articulate objectors to the way museums are putting their money into what used to be called "bricks and mortar" and today would better be called "marble and glass."

Every museum I know of skates on a very thin financial edge and is constantly scrambling for money (civil, federal, foundation and private) to keep its doors open. Every time it adds a wing or a new building it increases its overhead and the squeeze becomes tighter. Its excuse for expanding is invariably to have more space to show its collection, a very large percentage of which is in storage (and much of this very large percentage is where it belongs). But essentially behind the scheme is the attractive but mistaken notion that bigger is better, and this is abetted by civic and intramuseum competition. If city A has a new museum that is bigger or gaudier that city B's, then B must build to keep its cultural socks up. This is nothing more than cultural oneupmanship.

The function of an art museum is often defined as to collect, display, conserve and study works of art. Its mission is part educational, part scholarly and part the stimulation and satisfaction of a very special kind of hunger. A museum is not a building; a building is merely a place. A museum is a collection, and its quality is what matters. It seems to me that the museum building boom has got its priorities backward. Art attracts art; fancy buildings attract curiosity seekers, politicians, boosters and climbers. If museums were to mind their primary business of refining and improving their collections rather than building palaces, what we would have is not less art for more people but more and better art for more people to whom art, not gaudy display cases, is what matters. □

What seemed like a refreshing breeze in the 1950s is now, by contrast, a driving gale in the competitive growth of museums.

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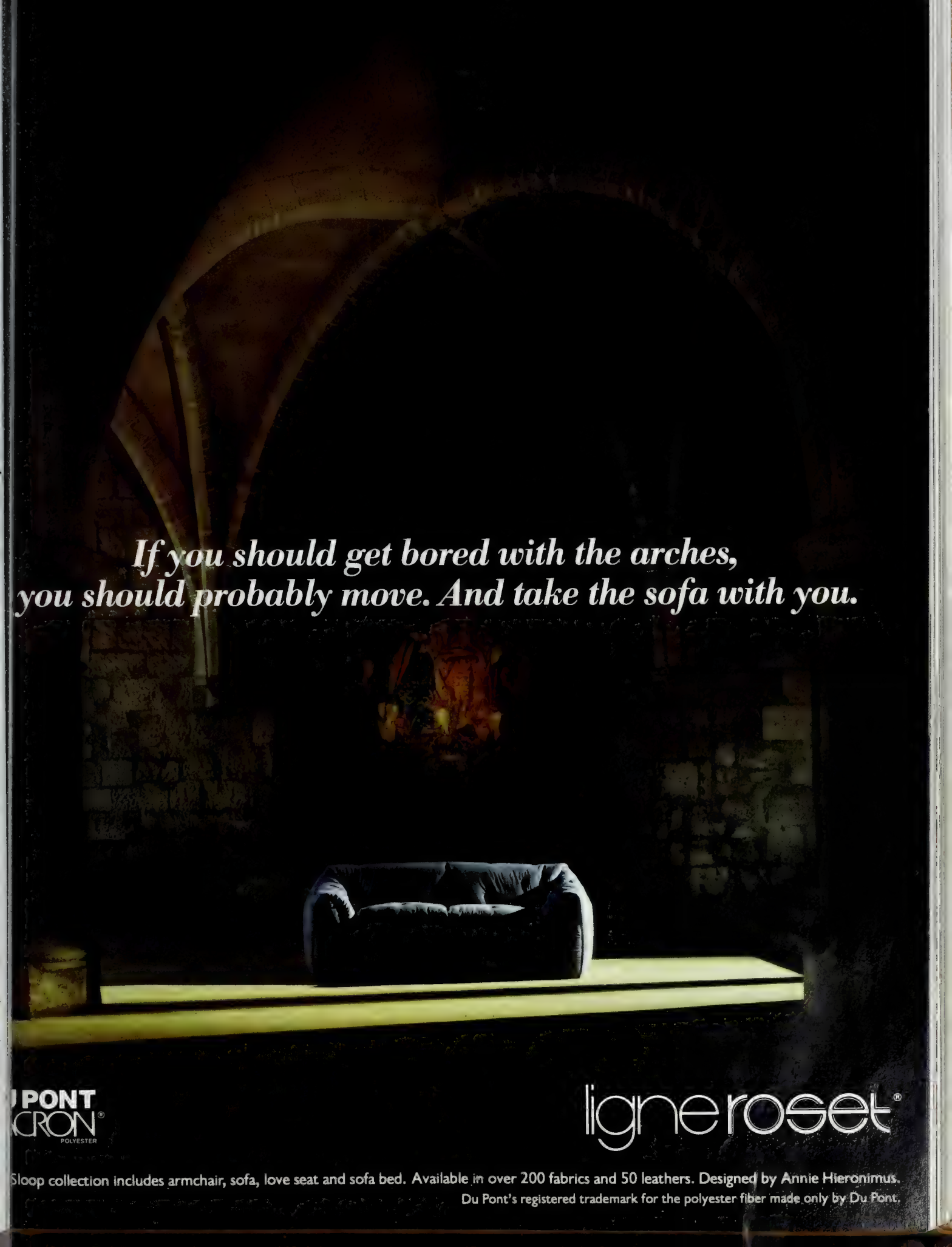
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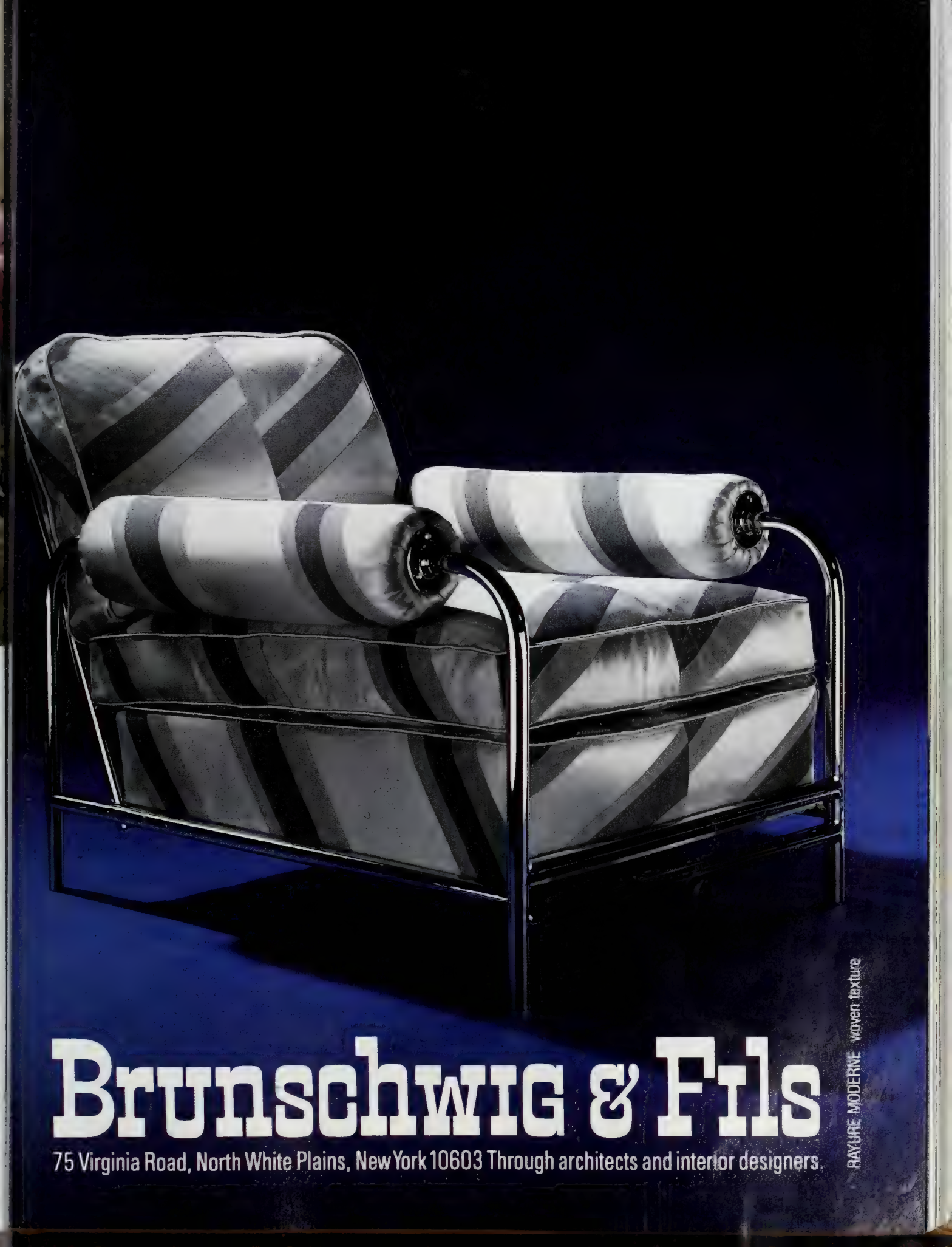
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A Beckoning Stillness

By John Gruen

WHEN DOROTHEA ROCKBURNE talks about her painting, the allusions are often musical. She will refer to the "sinuous line" in a Mozart piano concerto, or state that "the Mozart concertos allow me to remove a veiling—a veiling that is in front of my feelings. I can get *at* something in my work in an immediate way."

When the artist isn't speaking of music vis-à-vis her paintings, she might turn to the language of dance. She studied modern dance as well as painting at Black Mountain College during the 1950s, and appeared with the members of the seminal Judson Dance Theater—a group whose avant-garde performances of the early 1960s were originally held in Greenwich Village's Judson Church. Rockburne remembers, "Dancing gave me a sense of liberation from what was going on in the art world at the time, which was very enclosing. There was Abstract Expressionism, Pop Art, Color Field painting, and none of it was my vocabulary. So dancing set certain tremors going which were directly translated into my work as an artist. Moving the body while also moving the mind was very influential."

It is a measure of the strength and purity of Rockburne's art that it can evoke music and dance even as it is rooted in the traditions of twentieth-century abstraction. Yet to define her art as merely abstract would be a fallacy. Its aesthetics and compositional thrust reach back to the artist's ongoing involvement with the art-historical past, notably to her study of Egyptian wall reliefs, the golden section, and the drapery of robes in medieval painting. Indeed, Rockburne's works are a mysterious amalgam of

"There's a transposition of oneself into paint," says Dorothea Rockburne. "Oil paint especially has a magic that allows intense subjectivity," as in *Balance*, 1985–86.



COURTESY XAVIER FOURCADE, INC.

continued on page 44

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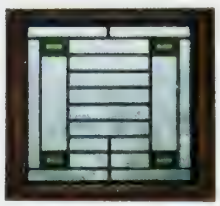
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Schumacher's Frank Lloyd Wright Collection. The prairie genius at home in today's executive suite.



A prairie house leaded glass window designed by Wright.

Starting with his pioneering prairie houses in the early years of this century, Frank Lloyd Wright shook up the design establishment of America and of the whole world. Mies van der Rohe, describing the effect of a Wright exhibition in Berlin in 1910, wrote, "The encounter was...to prove of great significance to the European development. The work...presented an architectural world of unexpected force, clarity of language, and disconcerting richness of form."

The prairie houses proclaimed not only Wright's architectural genius but also his lifelong involvement in *all* the things that defined a living space. Furniture, lamps, rugs,—even ashtrays. All of these served as grist for his ubiquitous interests and each seemed to offer him rich opportunities for finding unique and original solutions.



The 1955 "*Design 102*," fabric designed by Wright for Schumacher.

Many of Wright's long-lived design ideas and thoroughly Wrightian solutions can be seen in the up-to-the-minute executive suite shown on the facing page. Located in Chicago's sleek new Olympia Centre, the suite, designed by Richard Robb & Associates (designers Richard Robb and Douglas Nickless), highlights designs from the dramatic Frank Lloyd Wright collection assembled by F. Schumacher & Co. with the curatorial cooperation of the Frank Lloyd Wright Foundation.

Wright's wide-ranging involvement with Schumacher, incidentally, dates to a 1909 order for "goat's hair satin" to be used on furniture in Chicago's historic Robie house. (Robie house was selected by a panel of architects and art historians as one of two outstanding houses built in the United States in this century; the other house, also by Wright, was Fallingwater.) Orders for Schumacher fabrics continued through the years; then in the 1950's, Wright himself designed a line of fabrics and wallpapers *for* Schumacher. A fabric from that cooperation continues to be a popular design and can be seen on the upholstered bench cushion in the lower left photo.



Chevron Repp, a woven based on art glass, D.D. Martin house, Buffalo (1904).

Schumacher's current Frank Lloyd Wright collection includes well over a hundred items and employs themes and motifs that span almost all the years of Wright's prodigious career. In the main photo here, the *Imperial Triangle* rug, the dramatic *Imperial Peacock* print on the lounge chairs and the *Imperial Border* on the wall are each based on Wright's designs (1916–22) for the celebrated Imperial Hotel in Tokyo. The *Geometric* wallpaper and the side chairs' *Liberty Weave* fabric are based on Wright designs for *Liberty* magazine covers (1926–27); the desk chair's upholstery is *Storer House Matelasse* based on Wright's unique concrete "textile" block construction in the famed Hollywood private house (1923); the *Tower Sheer* at the windows is borrowed from a frieze on the unexecuted tower for St. Mark's-in-the-Bouwerie, N.Y. (1929). All in all a compendium of, and an homage to, the genius of Frank Lloyd Wright.



The Wright chair, ca. 1904. Behind it, a cotton print based on art glass, Francis W. Little house (1912–14).

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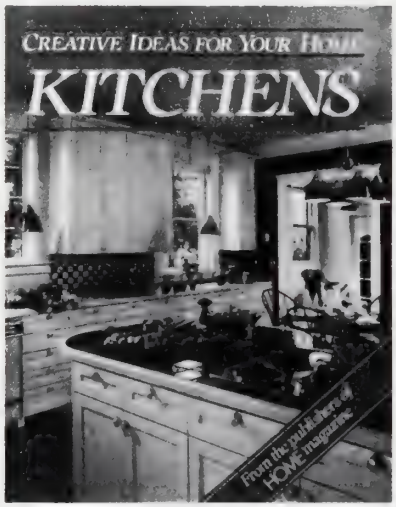
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A Beckoning Stillness

continued from page 40



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TOP: The title of a 1985 painting, *Interior Perspective/Discordant Harmony,* is one of many musical references in the artist's work. "Music has become a necessity," she says. ABOVE: Rockburne in her New York studio.

references, and convey a self-containment that rides on her refusal to fully characterize or name her style.

"I'm not a minimalist, I'm not a conceptualist, I'm not a hard-edge artist, I'm not a shaped-canvas artist, I'm not a constructivist," says Rockburne. "I'm a painter who has never wanted to understand her work in a so-called logical way. Like love, it should remain undefined." In general, she doesn't believe artists think about style when they're working. "Of course, we've all fiddled with perspective or with the truth of a flat surface," she says, "and we're all involved with the 'window on the world.' But basically we all do the same thing. I don't think there is any progress in art, because all painting is abstract whether it's figurative or not.

continued on page 46



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A Beckoning Stillness
continued from page 44

And the problems are always the same. That's why I don't believe in movements or styles."

But the look of a Rockburne painting is unique. For one thing, its surface is layered and full of surprising structural direction. And an individual approach to color offers emotional intonation while adding implied geometric configurations. Mostly, however, the work has a stillness—a kind of mystic repose that subtly lures the viewer. As the artist puts it, "I don't want my work to move. I want it to sit back on the wall. I don't want it to be an intrusion into anybody's space or life. I don't want it to blast. I want it to sit and beckon."

Dorothea Rockburne was born in a suburb of Montreal. Growing up near the St. Lawrence River, she was a sickly child who suffered from repeated bouts of pneumonia. But she nevertheless became an exceptional swimmer, conquered her illnesses, and by the age of twelve emerged as a healthy and fiercely independent child. Going to art school was a deeply involving activity: "It's where I discovered a part of myself that wasn't fulfilled in any other way."

In her late teens Rockburne resolved to become an artist. She left home to attend Black Mountain College, the now-defunct school in North Carolina noted for its forward-looking arts programs. There she studied painting with Philip Guston, Esteban Vicente and Jack Tworkov, and dance with Merce Cunningham. Her friends included Cy Twombly, Robert Rauschenberg and Franz Kline. Rockburne married at Black Mountain and her only child, Christine, was born there. The marriage dissolved in less than three years, and the young artist moved to New York City with her baby.

Hoping to establish herself as a painter, Dorothea Rockburne found that being a woman artist in New York during the mid-fifties was extremely difficult. "At the time, it was easier as a woman not to make art than to make art," she says. "It seemed you got applause for doing nothing and criticized for doing something." Struggling to support herself and her child, Rockburne held various jobs while also trying to find time to paint. Isolated amid the ferment of the New York art scene, she read, studied and experimented on her own, having little truck with the artistic trends of the day. In the early sixties she briefly abandoned painting to dance with Judson group members such as Robert Morris, Carolee Schneemann and Steve Paxton. Within a short time, however, she returned to painting.

"By 1968 I was approaching a new



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Alberto Prosdocini (1852-1908)
Grand Canal Venice
Watercolor, 38 x 58 inches

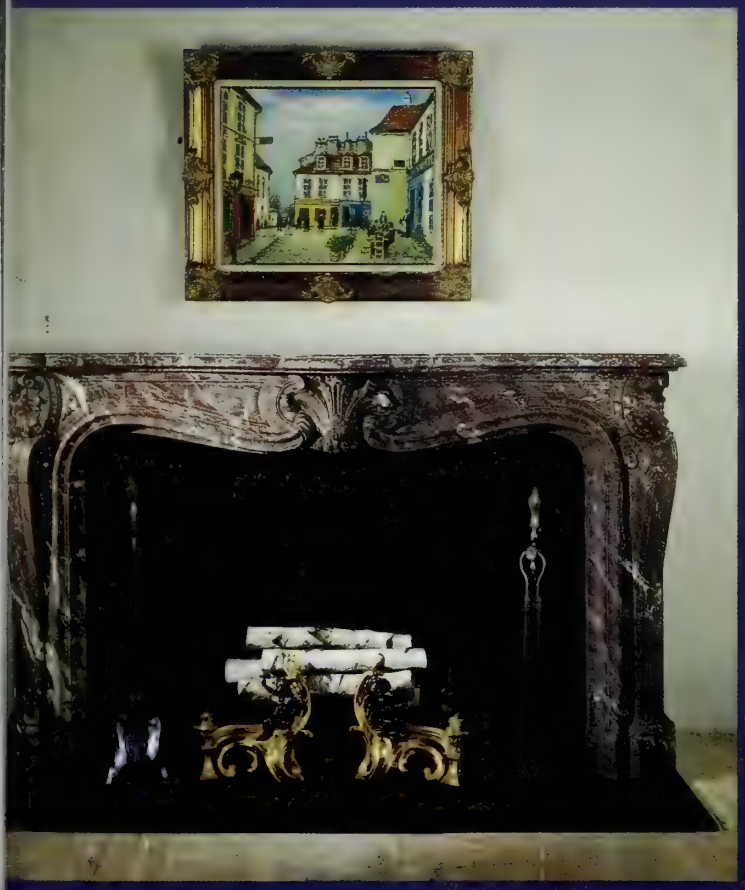
confidence in my work as an artist," Dorothea Rockburne recalls. "I made a series of metal paintings. And I made many drawings. I experimented with folding and refolding paper. Then in the early seventies I began my work with painted structures—the works that I've continued to be concerned with to this day. I can't really tell you what triggers a painting of mine. Of course there's a lot of experience that's gone into it. There's listening to music. And there's reading—just now it's Pascal. The *how* to do a painting is always predetermined. It comes as a complete vision in my head. Then I keep working on it until it looks the way I see it in my head."

It was in the late 1960s that the painter Brice Marden introduced Rockburne to Klaus Kertess, director of the Bykert Gallery in New York, an avant-garde outpost for minimalist painting and sculpture. A series of dialogues between dealer and artist resulted in a solo exhibition at the Bykert in 1970, which launched Rockburne's career. In 1974 the Museum of Modern Art included her in its seminal exhibition "Eight Contemporary Artists," which brought her further critical attention and paved the way for wider American and European recognition.

Rockburne's SoHo studio in lower Manhattan is large, airy, organized. The artist, a small-boned woman with intensely alert eyes, occasionally works with the help of an assistant, who among other things bolts together the multi-layered sections of her paintings. Rockburne never makes adjustments. If a work doesn't come together the way she sees it, she starts over again. "It has to come out looking whole," she says. But the process is long and often painful. "Sometimes I look at a finished work and say, 'Why was that such a struggle? It's really so simple!' "

As a colorist, Rockburne aims to trap light. There is much underpainting, overpainting and glazing. The intention is to summon an intense glow—a mystical glow. Her achievement has been the ability to combine color, shape, form and space in ways that produce a kind of innate logic, a mathematical energy that adds up to an enigma.

"For me the work isn't about seeing it, it's about doing it," Rockburne says. "When I paint I don't look at what I'm doing. I work with a sense of *knowing*—and that comes from inside. I think of my work as preparatory. I deal with emotions that don't have a name, that can't be codified. I'm not trying to express myself because, finally, I'm dealing with unanswered questions."□



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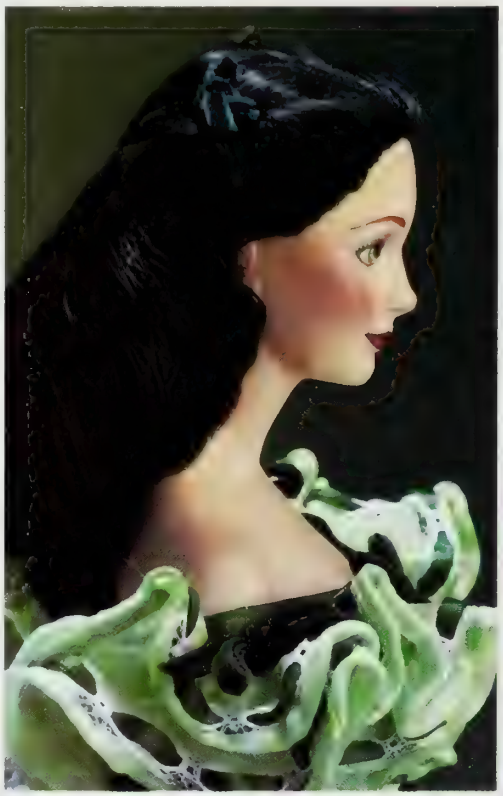
In Vivien Leigh's brilliant, Oscar-winning performance as Scarlett, she evoked the very essence of Scarlett's indomitable spirit . . . her beauty . . . her incomparable charm and vitality.

Now Metro-Goldwyn-Mayer has commissioned the creation of an authentic porcelain doll portraying Vivien Leigh as Scarlett O'Hara.

Like the cherished collector dolls of yesteryear, this enchanting doll is handcrafted with meticulous attention to each and every detail.

Her upper body is formed of fine bisque porcelain in one delicately sculptured piece. Her porcelain feet and legs are sculptured with the same meticulous care, and her unforgettable heart-shaped face is lovingly painted *by hand.*

Her dress is a romantic creation of green crepe de chine, its voluminous skirt and fitted bodice setting off to perfection Scarlett's southern beauty. The lavish flounce around her low-cut neckline provides a dramatic foil for her expressive face and the raven tresses curling gently upon her cheeks.



Crafted in fine bisque porcelain, and attractively priced at $195.

The result is enchanting. A doll that evokes all of Scarlett's compelling charm as she prepares to capture the heart of still another hapless young suitor. As she will certainly capture yours. For this is a work to delight the most discerning collector. A work to cherish, to share with family and friends, and then to lovingly hand down from mother to daughter through the years to come.

In the tradition of fine collector dolls, 'Vivien Leigh as Scarlett O'Hara' will bear the distinguishing marks of M-G-M and of Franklin Heirloom Dolls, identifying it as an original—and exclusive—issue. It will be accompanied by a Certificate of Authenticity, attesting to the authentic detailing of Scarlett's costume and the realistic portrayal of Vivien Leigh. And with your lovely imported doll you will receive, at no additional charge, a special stand allowing you to show her to best advantage.

To commission this lovely doll for your collection, you need send no payment at this time. But since it will take considerable time to craft your doll, please be sure to return the accompanying commissioning authorization no later than March 31, 1987.

Please mail by March 31, 1987.

Franklin Heirloom Dolls
Franklin Center, Pennsylvania 19091

VIVIEN LEIGH AS SCARLETT O'HARA
Limit: One doll per collector

Please enter my commission for the collector doll, 'Vivien Leigh as Scarlett O'Hara.' My doll will be sent complete with a special display stand, which will be provided at no additional charge.

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NEWS
To The Trade

by Tad Gilmore

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-6238. Write direct for borchure.

For over 25 years, P.M. has been sought by what she describes as the winners of the world, among them, many of the brightest stars in the entertainment galaxy.

The originality and excitement she brings to her creations are merely reflections of her own multifaceted lifestyle.

This designer's dedication to the art of stylish living materializes in her 60,000 square foot manufacturing facility located around the corner from her Beverly Boulevard showroom in the heart of the Los Angeles interior design district.

The Phyllis Morris showroom has long been the secret source for many of the world's most published designers.

On any design project, Phyllis Morris can provide the important custom furnishings to bring the concept to reality.

Her world-class furnishings can be ordered to any size, color or finish, with unlimited style modifications, making each truly one-of-a-kind. There are fifty "standard" finishes and unlimited color-match selections.

Almost any catalog design, as well as complete room settings, is often available for immediate delivery direct from the Los Angeles Showroom.



Regence Bergeré chair. Museum quality reproduction in ebony and gold leaf, covered in various stenciled calf skins. Phyllis Morris.



Throne chair. Authoritative scale seating for the nobility of all fields. 55" high, 25" wide, 24" deep. Phyllis Morris.

Most custom items can be ready in six to ten weeks from the Phyllis Morris Factory, where P.M. is on hand to personally supervise and inspect the quality of every item produced.

A color catalog is available upon written request.

Be sure you call ahead for an appointment to see P.M.'s newest pavilion room on the second floor of the Beverly Boulevard showplace. It is filled with one-of-a-kind fantasy pieces, as well as antiques, gathered by Miss Morris on her frequent world-wide-tours.



Tulip loveseat. Asymmetric lines and soft curves make this chaise a sculptural work of art. Phyllis Morris.


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Telephone (415) 323-6766 Dominique Sanchot, Proprietor
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News To The Trade

The Greater San Francisco Bay Area is fortunate to have one of the West Coast's most gifted restoration experts. He is Sen Ching of Sen's Antiques, Daly City.

Just 10 minutes from Jackson Square, Mr. Ching provides his services to San Francisco's leading period antique dealers.

In restoring period furniture, Sen is able to match hand-carved details and wood grains, coloration and finishes so perfectly, they are invisible to the naked eye.



English black lacquered bureau bookcase, c. 1820. Sen's Antiques, Inc., 1875 Junipero Serra Blvd., Daly City, CA. (415) 991-9167. Circle #508 for brochure.

Sen's talents extend to fine custom cabinetry which he provides on a commission basis to designers and architects.

Sen's tastes are clearly for things English. He is easy to find. Look for the Union Jack flying over his establishment.



Four-function weather station by Negretti & Zambra, London, C. 1860. Clock, recording barograph, barometer and thermometer. In excellent working condition. Joe Vallejo's Antiques and Nauticals. 1610 West Coast Highway, Newport Beach, CA. (714) 642-7945.



Tang Dynasty (618-907) glazed pottery horse and rider. To be auctioned. All inquiries to I.M. Chait Gallery Auction, 2409 Wilshire Blvd., Santa Monica, CA. (213) 828-8537. Circle #506 for information.

What sets The Studio on Oakland's Piedmont Avenue apart from other antique dealers is the diversity of 18th and 19th century porcelain, crystal, china, glass and period furniture.

Owner Ken Hensley, who draws his selection from all over the globe, is a generalist in the true sense of the word.

Mr. Hensley will from time to time focus on specific areas of interest. Presently he is show-casing lamps, all created from art objects.

Don Sequera of Abon Interiors of Glendale does it with mirrors.

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Royal Splash brings under one roof, the world's finest, award-winning bath products: majestic shower doors and enclosures; mirror-like French lacquer panels that go on ceilings and walls; and art glass handwheels from the studios of Correia Art Glass.

Opposite page: center, King Tut. A classic motif befitting a Pharaoh. Upper corner, Jubilee shower bath, with overhead shower canopy. Middle left, Aquarius. Perfect proportions for complete flexibility. Lower corner, Saturn, with gently contoured back, armrests and footrest. Bottom, Apple. Exciting shape, ideal for two or more. *This page:* center, Mauna Kea. Spacious with generous headrest. Upper corner, Capricorn. Available as complete bath and shower, or as bath only. Middle right, Tamarind. Generous double bath with ultra smooth contours.

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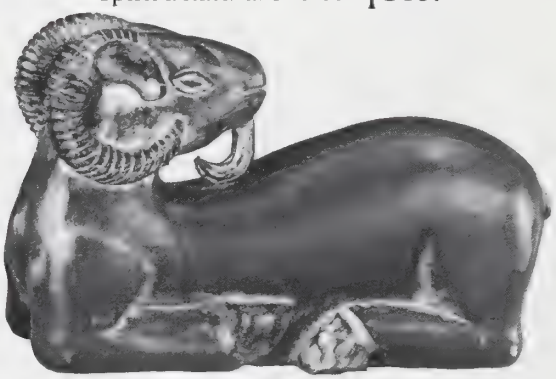
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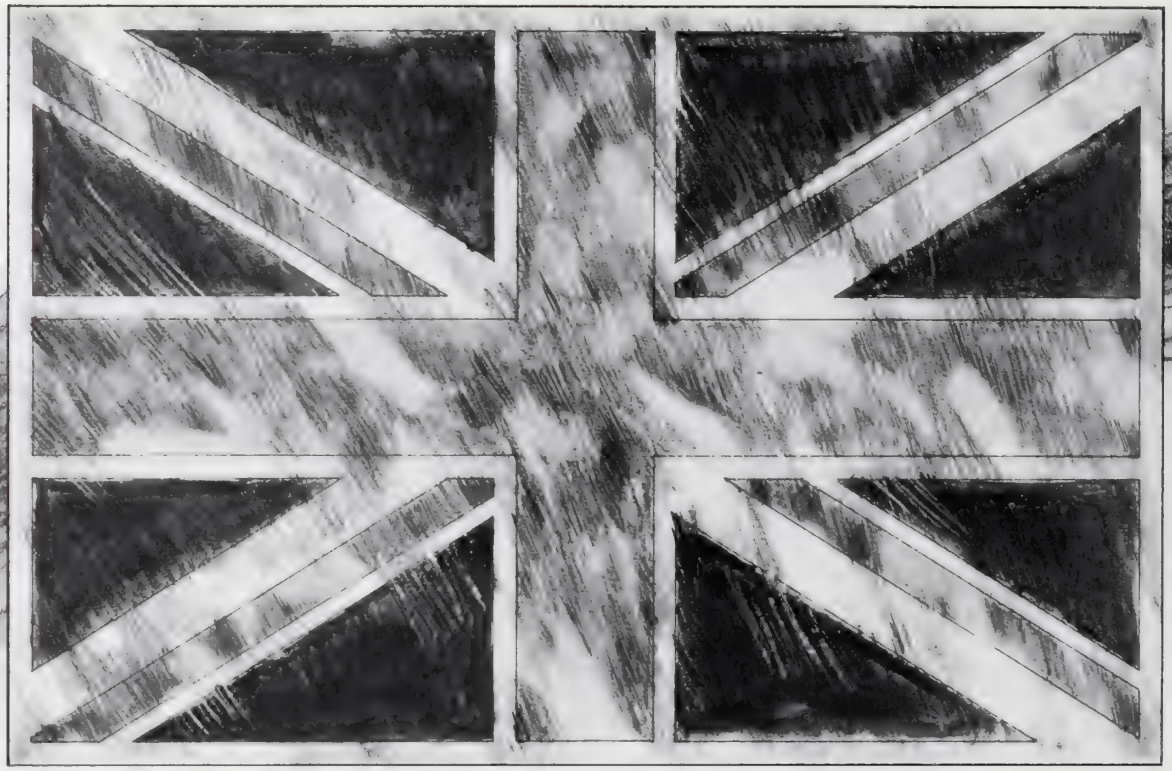
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This page clockwise: George II walnut chest c. 1760. Queen Anne yewwood bureau bookcase c. 1710. George II walnut longcase clock c. 1730. George III walnut arm chair c. 1785. Hepplewhite yewwood cylinder bureau c. 1790. Mahogany wine table with gallery c. 1750. George III walnut drum table c. 1810. Opposite page: George II walnut lowboy c. 1730.

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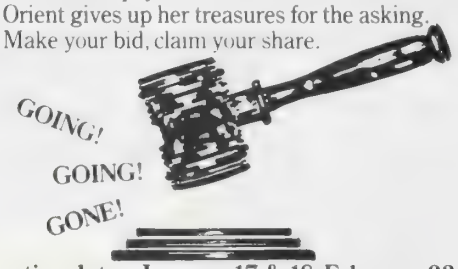
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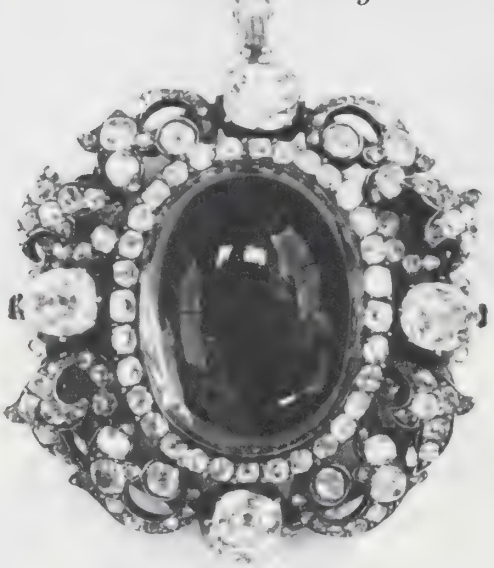


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NEWS
To The Trade

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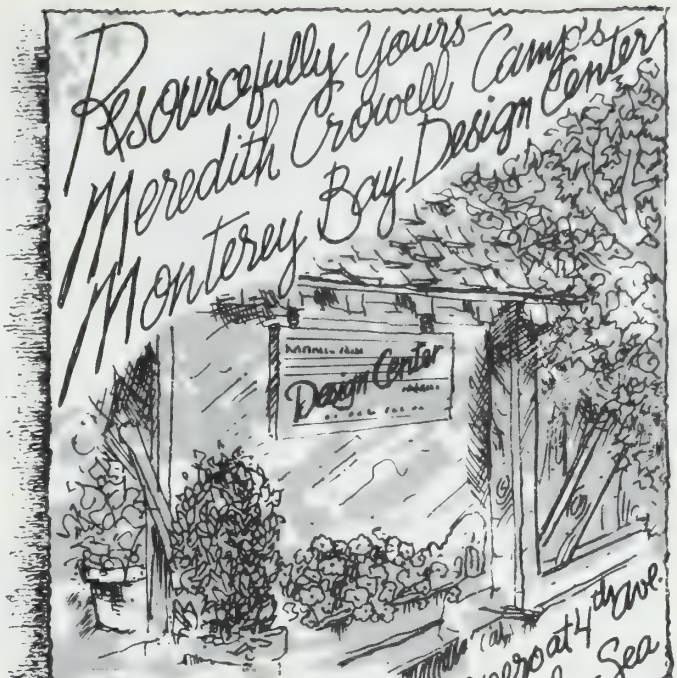
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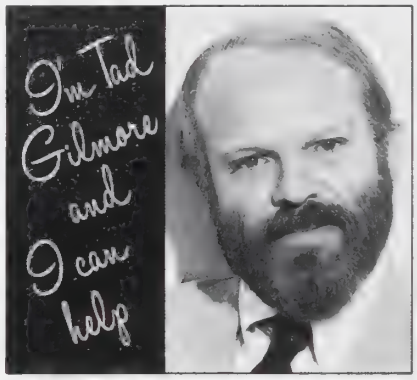


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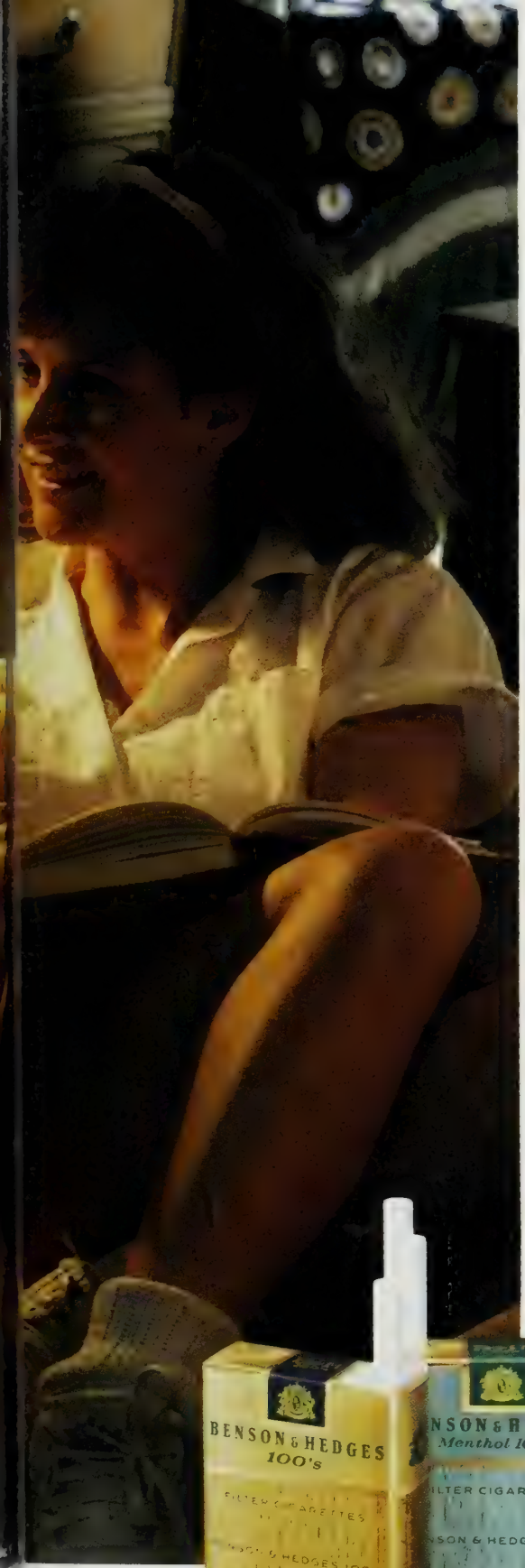
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Bellagio House

The David Murdock Estate in Bel-Air

TEXT BY MICHAEL M. THOMAS
PHOTOGRAPHY BY RUSSELL MACMASTERS



After businessman and collector David Murdock acquired a Bel-Air estate built by architect James Dolena, Gabriele Murdock supervised its redecoration. ABOVE: For almost three decades the house, with neo-Georgian columned façade, was owned by Conrad Hilton, who called it "one of the fabulous homes of the world."

RIGHT: English, French and Oriental styles are represented in a 64-room house replete with antiques. In the living room, a walnut card table dates from 1725. Atop the commode at far left is a Louis XVI bronze-and-ormolu candelabrum. Porcelains on the mantel are Kangxi, circa 1700. Painting is by the Dutch artist van Os. Drapery, sofa and chair fabric, Scalamandré.



ABOVE: A portrait of the late Gabriele Murdock, which hangs in a den alcove, was painted by Aaron Shikler in 1981. The William and Mary oak table is circa 1690. Platters on the mantel are Chinese Export, 1765. On the side chairs, Brunschwig & Fils fabric.

The particular essence of the Murdocks' collecting bent expressed itself in an enthusiasm for porcelains and good English furniture.

RIGHT: Original madrona burl paneling contributes to the den's rich tones. Above a second fireplace is a 17th-century Dutch painting by Melchior de Hondecoeter. The mantel, wall and tables hold 18th-century Chinese porcelains; plates are part of a set commissioned for the botanist Maria Merian. Fabric from Brunschwig & Fils.





ABOVE: A downstairs study contains an early-19th-century mahogany Carlton House writing desk and circa 1740 walnut desk chair. The throne-style side chair is Chinese, of carved rosewood. Botanical watercolors are by Alastair Gordon. Carpet from Stark.

"SHE WANTED TO make the house warm and comfortable." Thus does investor-industrialist David Murdock describe his late wife Gabriele's intentions with respect to the Bel-Air mansion they purchased in 1980 from the Conrad Hilton estate.

Gabriele Murdock's ambitions for her home seem at first blush oddly intimate and small-scale by comparison with the grand possibilities for visual orchestration inherent in a sixty-four-room mansion that compares favorably with the noblest houses of Newport and the antebellum South. And yet that is precisely what she and Mr. Murdock accomplished in the years before her untimely death deprived the world of a rare taste and talent.

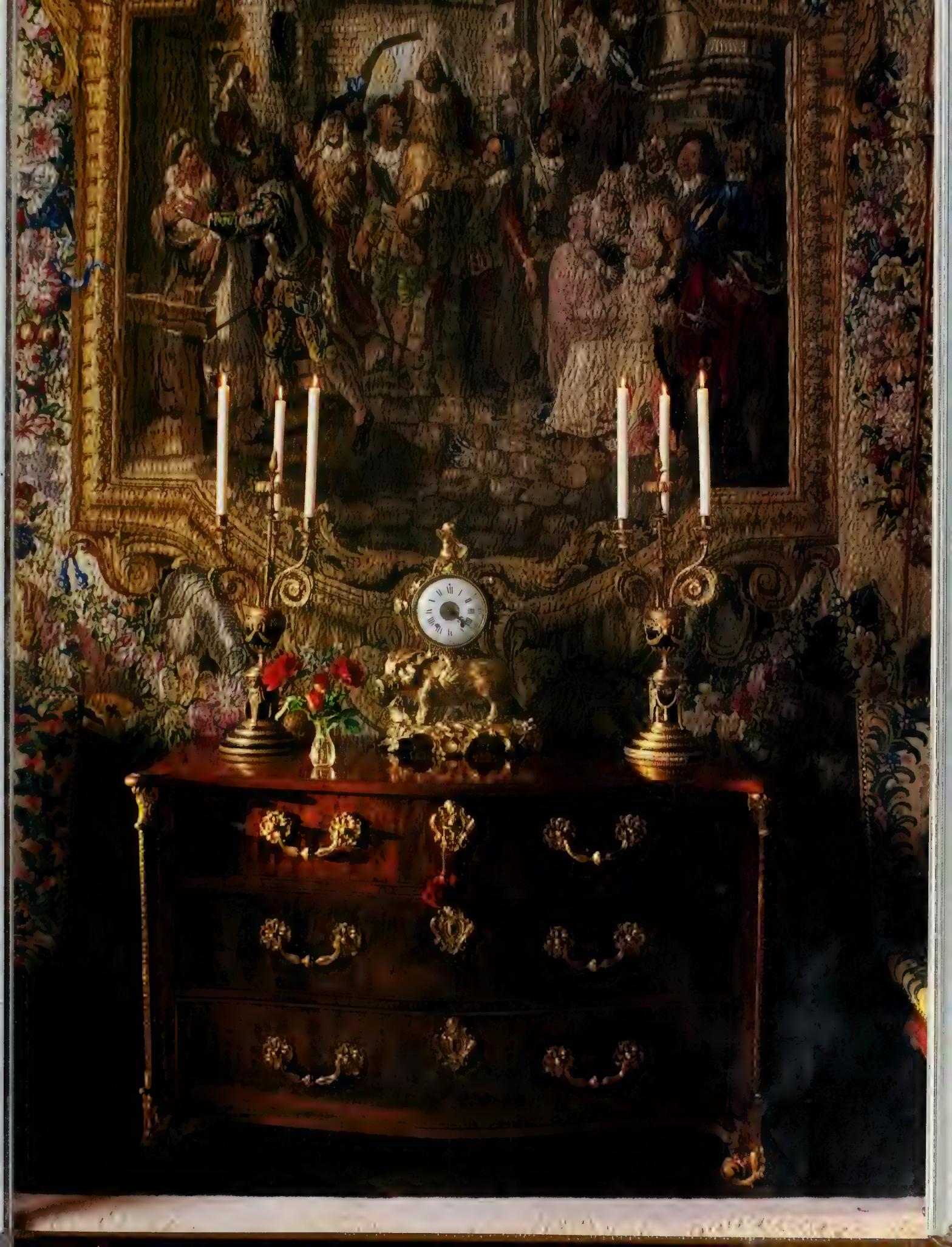
The house was erected between 1936 and 1938 on what is arguably the most spectacular site in the Los Angeles basin: an isolated promontory surmounting the verdant swales of the golf course of the Bel-Air Country Club. (The estate was known as Casa Encantada; the Murdocks changed the name to Bellagio House.) It is set among a complex of formal gardens rejuvenated by David Murdock, who says, "My wife was in charge of the indoors and I took responsibility for the gardens." These artfully varied plantings—some thirty thousand flowers in season—embrace the house and its poolside satellite like the velvet in a jewel box and culminate in a dazzling view of the cityscape that is powerfully reminiscent of the great spreading panorama of Florence seen from Sir Harold Acton's garden at La Pietra.

The estate was created by the well-known "architect to the stars" James Dolena, who had designed houses for William Powell, Jean Harlow, Constance Bennett and others in the film industry. Born in Russia and trained at the Chicago Art Institute, Dolena was a painstaking craftsman. He executed four hundred complete sets of plans for the house (four thousand actual drawings, not missing a detail) that included five kitchens and twelve staff bedrooms, each with its own marble-floored bath. Great interior spaces such as Dolena conceived here can be daunting. Or tempting. In either case, they invite easy oversized statements of furnishings and décor that so often rob the final effect of relaxed human dimension and individual personality. Too many so-called "great houses" can seem interchangeable; this one does not.

The Murdock partnership was distinguished by serious collecting informed by a taste for craftsmanship, for the personal and the solid. Not for them large, dramatic paintings. Nor furnishings that forcefully demand to be appreciated purely for self-sufficient sculptural qualities—although the Chippendale mirrors in the front hall, a unique autograph Adam side table in the small dining room, and the pairing in the main dining room of Louis XV candelabra and an elaborate Chippendale console are object lessons in what gilding and carving are all about.

The particular essence of the Murdocks' collecting bent expressed

OPPOSITE: Distinguishing the gallery is a 1772 Gobelins tapestry, *The Entrance of Sancho to the Island of Barataria*, part of a series illustrating *Don Quixote*. Atop a Chippendale commode are finely mounted bluejohn candelabra. Boar clock is from Lyon.





In the library: a Sheraton mahogany desk, and *Portrait of a Horse* by 19th-century English painter John Ferneley. On the mantel, 15th-century Chinese celadon plates flank a late-17th-century English bracket clock. Carpet is Persian Heriz.

itself in their enthusiasm for porcelains, especially Oriental, and good English furniture. The latter interest is enhanced by the fact that Mr. Murdock is the proprietor of Stair & Company, renowned dealers in important English antiques. The scale and discretion of Chippendale and Sheraton pieces help organize the ample volumes of the main rooms and provide a matchless framework for displaying an equally impressive range of porcelains.

In the main dining room is an enormous breakfront with illuminated shelves containing the choicest pieces of an essentially mint service of Tobacco Leaf export porcelain (Mrs. Murdock's particular favorite) painstakingly assembled over time from five other services. In the same spirit, a smaller Sheraton secretary in the front hall houses what is for all intents a synoptic short course in the porcelain-maker's art.

Connections and combinations like these require inspection and exploration from up close, and indeed the drawing room and library take the eye note by note through what can fairly be described as a graceful optical chamber work. The principal paintings in these spaces, a van Os flower piece and a notably vivid Hondecoeter divertissement of birds, are distinctive for their perfect condition and intricate detail.

And yet Mrs. Murdock never lost sight of her intention that this was to



In the main dining room (also on the cover) the Sheraton table is complemented by Chippendale chairs and mirror. *The Lace Maker* is by Philippe Mercier. Boiserie by T. H. Robsjohn-Gibbings; Louis XV candelabra. Drapery fabric, Clarence House.

be neither a National Trust house nor a personal museum, but a home. And beyond that, a California home. Dolena's architectural vocabulary may have incorporated some of the same elements as other monumental projects in other select quarters of the world, but upstairs and down, he threw these spaces open to the southern California sun.

Gabriele Murdock seized that gift and devised a series of fresh color strategies, offsetting pale wall surfaces with bold fabrics, none of them busy. The effect created rooms that work as well by day as by night, that can as happily accommodate a lazy afternoon with a book as an elaborate, bejeweled and begowned soiree.

Indeed, it is possible to see Bellagio House as a mutually advantageous partnership across the years between the Murdocks and James Dolena. Virtually no structural changes were necessary, and none have been made simply for the sake of change. As David Murdock points out, detailing of the sort and quality that came with the house is unobtainable today—at any price.

When all is said and done, this most impressive yet most livable of houses is a monument to the late Gabriele Murdock's taste and talent. She and her husband were blessed with an instinct for quality and the means to satisfy it, but these alone cannot achieve the brilliant synthesis of impressiveness and accommoda-

ABOVE: Complementary florals pattern the walls, bed and rug in the master bedroom. Fabric, Clarence House; Stark carpet.



tion found here. In much "high" decoration today, convenience is held hostage to formality; comfort and delight are given a back seat to the need to impress.

It takes a combination of study, experience, taste and character to balance the essentials. Thus a grouping of Georgian chairs and settee, in their bright original tapestry, are generously arranged in the front hall and along a gallery in which, almost as throwaway lines, are hung a pair of fine Gobelins tapestries depicting scenes from *Don Quixote*. Thus an imposing Carlton House writing desk,

LEFT: Part of the master suite, a sitting room continues the floral theme. A Dutch marquetry games table (right) is of burl walnut; a Hepplewhite chair is mahogany.

ABOVE: The poolhouse overlooks the estate's private putting green and rose garden. Brunschwig & Fils fabric; Stark carpet.

as buttoned-up and stolid as a Whig MP, plays to a supporting cast of floral watercolors by the present-day Alastair Gordon.

In the end, then, the Murdock house, carefully and lovingly maintained, mirrors the directness and educated capability of its late chatelaine, qualities that can be observed in her portrait by Aaron Shikler painted six years ago. God may be in the detail, as Mies van der Rohe once said, but so too are the taste and instinct and attentiveness that have worked to such splendid yet disarming effect in Bellagio House. □



"The views from all rooms are happy ones," said James Dolena in a 1938 letter describing his plans for the estate. RIGHT: The rear of the house, with terrace and pool.

Virtues of Nuance

Restrained Elegance in Dallas



INTERIOR DESIGN BY KALEF ALATON
TEXT BY MICHAEL ENNIS
PHOTOGRAPHY BY PETER VITALE



HE HAS EARNED a reputation as a designer whose aversion to formulas extends even to his own considerable legacy. "I like to avoid my own trends," Kalef Alaton says. An inspired pragmatist, he bases his fresh design solutions on intrinsic virtues wherever he finds them—whether in a space, a furnishing or a client. And in designing the highly individualistic interior of a Dallas home, Alaton found that the rarest virtues belonged to the client. "She is very young yet very powerful, very stylish," he says of this mother of three with an active schedule of business and civic involvements. "That's rare to find."

If Alaton has a trademark it is simply freedom—an airy, uncluttered, relaxed functionalism that recurs often in his designs. His client, who found that her previous home "made people feel like they were in a museum," wanted above all an inviting design suited to her busy life. "What I wanted was a giant townhouse," she says. The home she bought, however, was virtually the opposite of her expectations. "It was a little nothing Dutch house, full of little rooms," says Alaton. "With as much millwork as possible," she adds.

The original boxy interior was soon punched out with additions at both ends, allowing the ground floor to sweep in one long continuous motion. But Alaton, who likes to avoid dramatic spatial crescendos, decided to moderate this powerful flow with discreet seating areas punctuated by large works of art: a rectilinear, orange-and-black Ellsworth Kelly in the entrance hall; calligraphic screens flanking the fireplace; and Roy Lichtenstein's *Modular Painting with Four Panels No. 6* presiding over an L-shaped extension of the living room.

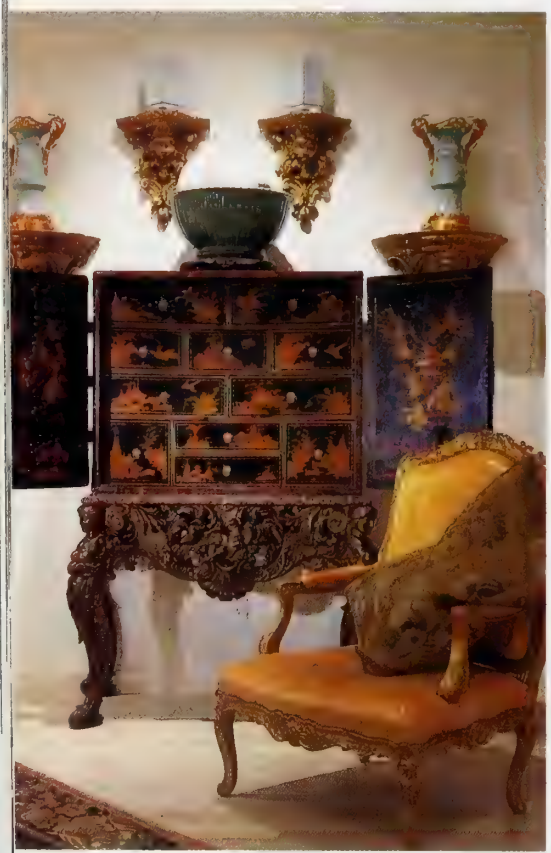
For a Dallas residence that houses an extensive collection of late-modern art, designer Kalef Alaton aimed for spaciousness and understatement. In the living room, two large-scale calligraphic screens flank the fireplace. The Charles II mirror is from Loyd-Paxton. FOLLOWING PAGES: **Placed in the curve of the spiral staircase is a bronze by Robert Longo, *Speed of Grace*, 1982.**





Stark contemporary simplicity became the keynote of the architectural detailing: uniform white walls, ceilings and woodwork; bleached, matte-finished hardwood floors; unadorned moldings and recessed lighting. Although the downstairs is unfenestrated except for French doors at the front and back, the house receives a rich, even diffusion of natural light; here again Alaton prefers subtlety to chiaroscuro drama.

To bring this minimalist canvas alive, the designer relied on the collecting instincts of his client, who shares his delight in eclectic combinations as well as his decisive eye. "She knows what she wants," he says; most of the fabrics and new furnishings were acquired in three days of





ABOVE LEFT: Distinguishing the living room is a Charles II-style oyster walnut and black-lacquered chest. Atop it is a Qing bowl with celadon glaze and lotus-petal design. Gilded wall brackets are from Hyde Park Antiques. On the Régence-style armchair is a pillow covered in a fragment of 18th-century fabric. ABOVE: Black granite dining tables and antique giltwood chairs are set off by the simplicity of the bleached oak floors used throughout the house. From Loyd-Paxton are the chairs and the carved Chinese table, which holds a collection of pieces by Regency silversmith Paul Storr. Screens serve as opulent paneling.



shopping in New York and Los Angeles. "And she knows what she has," he adds. Her collection included the spectacular calligraphic screens and a set of eight George II-style giltwood chairs that provide dining-room seating. Recently acquired antiques perpetuate the European and Oriental themes: an Indo-Portuguese mother-of-pearl cabinet in the master bedroom; a Régence-style giltwood chandelier in the library.

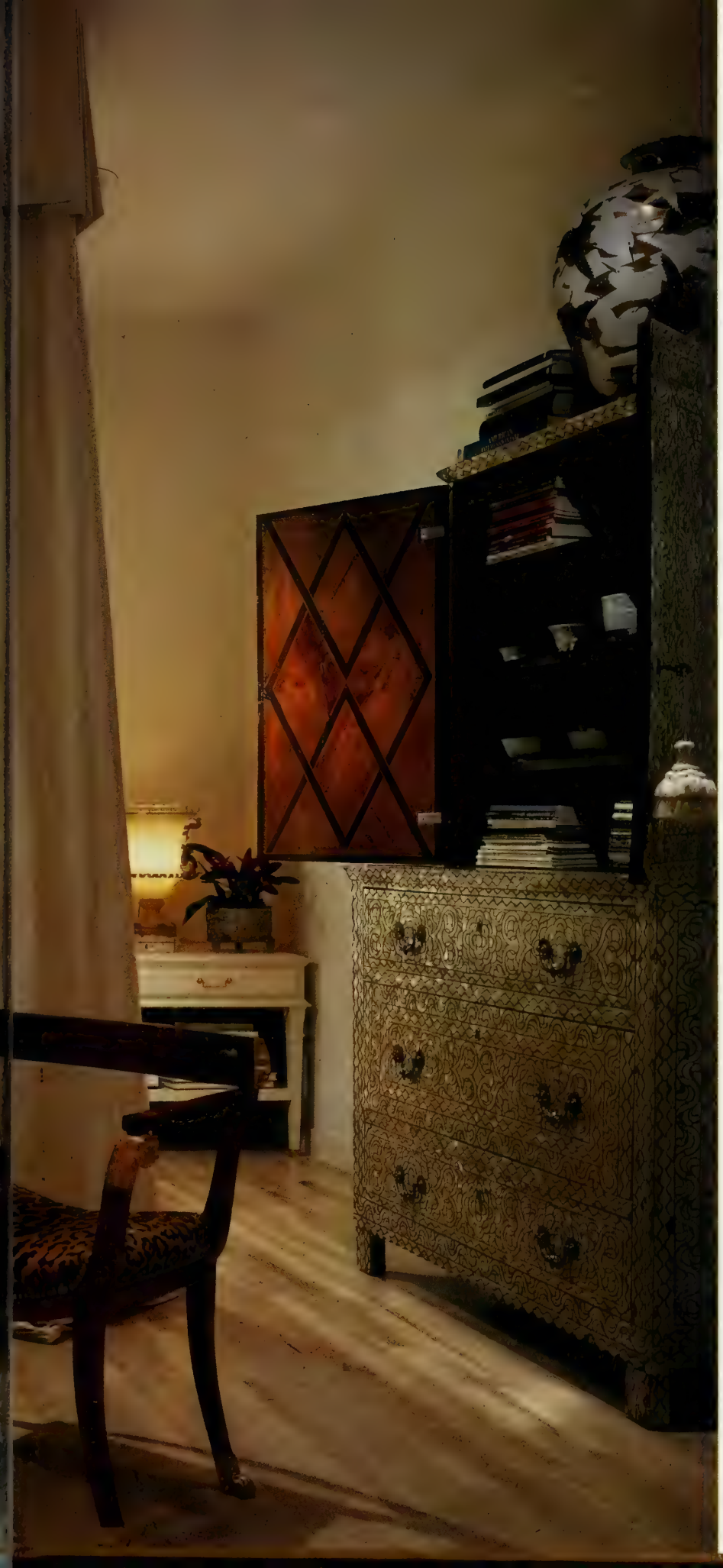
Alaton also designed new furniture to be interspersed among the old—a spare, modernist geometry of black granite tables, white linen sofas and chairs that provide an unobtrusively utilitarian backdrop for accessories such as pillows covered in Louis XV fabric. The understated fur-



To bring this minimalist canvas alive, Alaton relied on the collecting instincts of his client, who shares his delight in eclectic combinations as well as his decisive eye.

ABOVE: In the library is a 1962 painting by Cy Twombly. Side chairs covered in elaborate needlepoint contrast with an unusual leather tablecloth fringed with tasseled rope. The giltwood chandelier is not electrified, and here as elsewhere in the house candlelight is used to provide an intimate feeling.





niture also provides a transition to the large works of late-modern art.

The display is artfully restrained. "When a client has a wonderful eye, I have a tendency to limit the number of objects in a room," Alaton says. "I want these beautiful things to be seen." He provides detail with wry, eccentric touches such as porcelain vases placed on a scattering of gilt wall brackets: "I love the idea of objects floating on the walls."

The dining room, an enclosed space set off from the main axis of the house, was a special problem that allowed Alaton to create a more dense, idiosyncratic look than elsewhere. "You are totally shut up in this box," he says of the room, "so I wanted to camouflage it from the inside out." Alaton commissioned a New York firm to reproduce the reverse side of the calligraphic lacquer screens in the living room and then lined the walls with these exact reproductions. Accessories to balance the English giltwood chairs and the contemporary tables include a carved Chinese side table and, in a dash of humor characteristic of the client, two grotesque Venetian monkeys that leer at diners from the corners of the room.

Alaton's principal design objective is always to establish an emotional dialogue between house and client, and here he has clearly succeeded. "This is the first house I have ever done that I didn't want to leave as soon as I finished," says the client, laughing. "That's the beauty of Kalef. I've had fun with this house." Alaton returns the compliment with a comment that modestly suggests his own strength and self-confidence. "I merely gave her the style she already has," he says. "I just played on the nuances."□

Monochromatic tones and rich materials characterize the master bedroom, which features an intricately fitted Indo-Portuguese mother-of-pearl cabinet from Juan Portela. The drawing is by Balthus. A Louis XVI-style mahogany games table is flanked by a pair of Italian parcel-gilt chairs. At left is a Victorian "rope" stool. Déco urns serve as lamps.

Traditional Comforts on the Sound

A Welcoming Connecticut Residence

INTERIOR DESIGN BY ARTHUR E. SMITH
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY PETER VITALE



"HOME" HAS A special meaning to a couple who rarely stay put for more than two weeks at a time. Their lives are a whirlwind of international business travel and a changing procession of hotels, airports, languages and people. So for their sprawling Connecticut residence, it was essential, says one, to have "a home that makes you want to keep coming back."

New York-based designer Arthur E. Smith understood. He had worked with the residents on apartments in Texas and Florida; then, when they moved north, on an eighteenth-century, seven-bedroom cottage in Connecticut (see *Architectural Digest*, February 1984). Their current residence, called Beachside, is a twenty-five-room estate overlooking Long Island Sound. It's a house, Smith claims, "you can walk yourself ragged in." Therefore, the challenge he faced was to make it "big, but not grand"; to turn the massive rooms into welcoming ones.

He aimed for extravagant comfort. The dining room chairs, for example, are armchairs instead of Chippendales, "which," Smith says, "are works of art but give you a backache." The living room is filled with soft, chintz-covered furniture the designer calls "huggable and chubby."

But the owners are not the sort to enjoy their comforts in solitude. They like having houseguests on weekends; large groups on Sunday afternoons; occasional black-tie dinners, perhaps with dancing for 125; even an afternoon tea dance or two. So their house is designed to expand and contract. The dining tables open to seat twenty-four; the great hall is left largely unfurnished so it can be used for dancing. Still, there are pockets of privacy—a porch chaise that is the size of a double bed; a "telephone room" snugly decorated with dark chintzes, a leaf-painted mirror and trellis-patterned walls.

The designer has maintained the friendly cottage feeling of the previous house, in part by his use of color and pattern. The entrance hall brings

ABOVE: In Connecticut, a twenty-five-room residence overlooking Long Island Sound has been made warm and inviting by Manhattan designer Arthur E. Smith.

OPPOSITE: A painting by David Ligare hangs above an Italian drop-leaf table in the entrance hall. Antique English brass prickets and plates of oranges reflect Smith's fondness for symmetrical arrangements, "as long as it doesn't look like you're seeing double," he says.



Smith is always looking for ways to "take the edge off a newly decorated room, making it look like it hasn't just arrived."



ABOVE: Green walls and a floral carpet bring the outdoors into the foyer. Above the Italian chest is a 19th-century English rooster painting. Tobacco jars serve as vases. RIGHT: Andrew Wyeth's *Plate of Raspberries* adorns the living room. Unifying the space are the "watermelon"-hued walls and the chintz used for upholstery and draperies. Antique French needlepoint rug from Stark.





the lushness of the outside in, with walls Smith describes as "the color of a gardenia leaf." And he had the living room painted to resemble "a slice of frosted watermelon."

For pattern, he papered the dining room in a floral print and used chintz upholstery and needlepoint throughout. Smith helped the wife—who grew up with a preference for more contemporary design and solid, subdued colors—to overcome her resistance to "busy" interiors.

When Smith first decided to use chintz in the couple's previous house, he sat the wife down and said, "Listen, there's going to be a slight change. We're going into another world." Now, as Beachside shows, she is hooked on colors, textures, florals and other patterns.

The needlepoint rugs posed less of a problem for the owners. The husband is quite knowledgeable about them, having grown up with the ones made by his mother. He and Smith agree that the rugs work well because, like the décor as a whole, they are both complicated and simple, sophisticated yet unpretentious.

Adding to the comfortable atmosphere are two pugs, an English setter and two cats. "We don't get excited about the cats clawing the needlepoint," says the wife, "because the pets give a patina of age to things." The animals are a godsend, then, to a designer like Smith, who looks for ways to "take the edge off a newly decorated room, making it look like it hasn't just arrived."

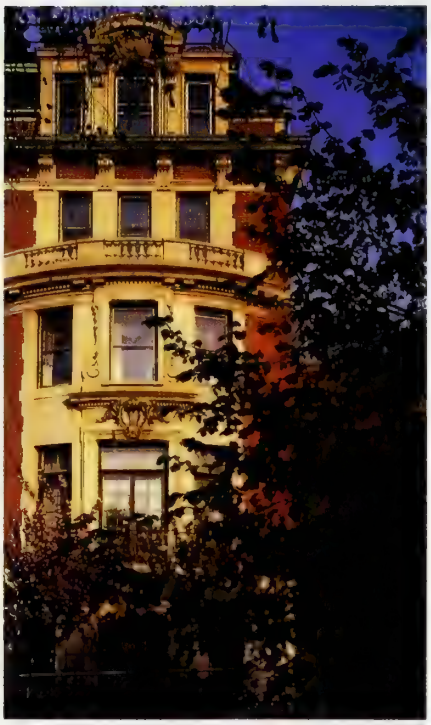
Because Smith dislikes rooms that focus on just one thing, the view of the water is hardly emphasized. And the abundant flowers—hibiscus, Queen Anne's lace, and hydrangeas arranged in large bowls and baskets—are never the focus, only the fringe. If Smith and his clients have concentrated on anything at Beachside, it is on happiness. □



ABOVE: In the dining room, flexible seating is achieved by three tables that can seat up to twenty-four. Drapery, tablecloth and chair fabric, Brunschwig & Fils; brass chandelier from Marvin Alexander. BELOW: Before a painted likeness, the owners' pugs lounge on a carved *faux*-bamboo bed in a guest room. Fabric from Lee Jofa.



OPPOSITE: Smith enveloped the "telephone room" in a medley of florals. The antique leaf-painted mirror is American. Wallcovering and fabric, Cowan & Tout; Stark carpet.



Gentleman's Quarters

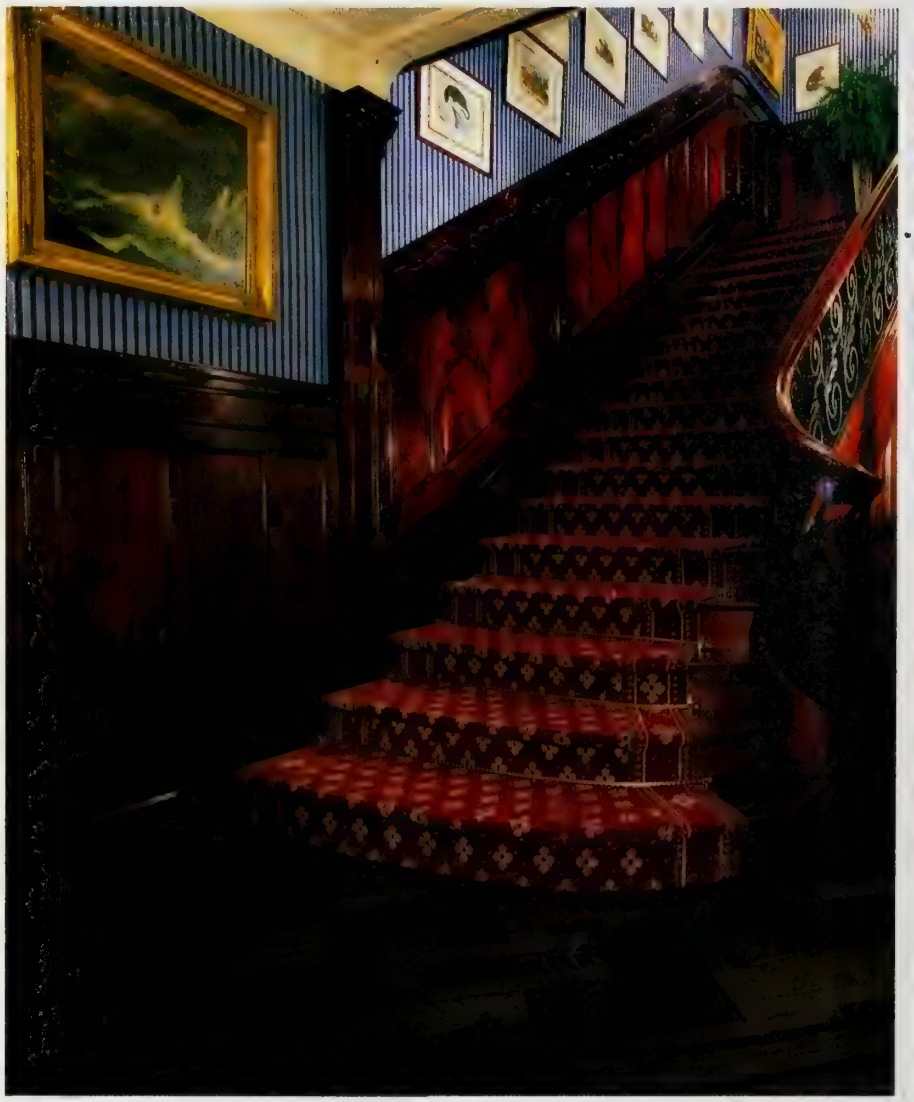
James Rogers' Beaux-Arts Townhouse in Manhattan

INTERIOR DESIGN BY KEITH IRVINE OF IRVINE & FLEMING
TEXT BY JOHN TAYLOR
PHOTOGRAPHY BY BILLY CUNNINGHAM

JAMES B. ROGERS, JR., was such a success as a Wall Street investor that seven years ago, at the age of thirty-seven, he was able to retire and devote himself to more leisurely pursuits. Prominent among those was the restoration of his American Renaissance townhouse on New York's Riverside Drive.

Rogers bought the house in 1977 from the Catholic Church, which had used it as a Jesuit dormitory. He spent several years returning its extensive and oft-painted mahogany paneling to its original beauty. When he was ready to begin furnishing the five stories and twenty-five rooms, he knew precisely the spirit they should evoke. "I wanted to live in a place that was like the Racquet Club or the Harvard Club or one of the London men's clubs," he says.

Upon hearing that remark, British decorator Keith Irvine showed his client a picture of the bar at Pratt's, just such an exclusive and plummy male preserve in Piccadilly. Tucked into a basement, the bar is crowded with a strange assortment of furniture and cluttered with the mementos of generations of members. "It's a room that was never really decorated," says Irvine. "For some two hundred years,



ABOVE LEFT: A landmark beaux-arts townhouse, built circa 1900 by architect Robert D. Kohn, offers interiors designed by Keith Irvine for resident James B. Rogers, Jr., who "wanted to live in a place with the feeling of a London men's club." ABOVE: A 19th-century seascape and an array of animal prints line the mahogany-paneled stairway.

OPPOSITE: The living room, with striped wallpaper and Greek-key border, exhibits two 18th-century engravings, *Le Cadeau* and *Quelle Est Gentille*, by Jacques Bonnefoy. Antiques include a mosaic table, Georgian mirror, William IV spoonback chairs and Aubusson rug. Striped satin on chairs and mohair velvet on sofa from Clarence House.





A Neoclassical cornice rims the living room, right, above *Régates aux Pacquis, Genève* by Frédéric Dufaux II. A neo-Renaissance coffered ceiling highlights the sitting room. Wing chair fabric, Cowtan & Tout.

people had been dumping all sorts of odds and ends there, mounted fish as well as good paintings."

Pratt's casual, masculine character was precisely what James Rogers, who now manages his own investment portfolio and is a professor at Columbia University, had in mind. "If you can pull off a room with that kind of atmosphere, do it," he told the designer.

Irvine, a partner in the firm Irvine and Fleming, used the mansion's billiards room to produce his own interpretation of Pratt's bar. First he had the ceiling and walls mottled an uneven dark green. "Pratt's has never been completely repainted," he says. "It's a patchwork of different tones, like alligator skin." Then he filled the room with a wonderful jumble of furniture that includes antique metal park chairs, an Edwardian scrapwork screen, a wicker bookcase and a round mosaic-topped table. Rogers, who crewed at Oxford while pursuing an advanced degree, had a collection of rowing memorabilia, and Irvine hung those paintings and photographs on the walls.

Client and decorator shared an irreverent sense of humor about the project. "I did funny things," says Irvine. "I found a bust of Jim and put it on the bookcase, and I found a bearskin hat and put it on the bust. I also found a mask and pipe and hung them on the wall. When I came back, Jim had put the mask on the bust and

OPPOSITE: A table by Pugin rests on the Aubusson carpet in the entrance hall. In the window is a teak elephant Rogers acquired on a motorcycle trip through Thailand. Cotton damask draperies from Scalamandré.





LEFT: A bronze chandelier lights the oak half-paneled and beamed dining room, dominated by a Renaissance Revival table and chairs atop a Kirman rug. Wallhanging at left is Thai. Drapery and trim, Scalamandré.

stuck the pipe in its mouth. It helps to have a client who understands the wit you're trying to put into things."

But as work proceeded on the rest of the house, the two did not always see eye to eye. "I kicked and screamed about a lot of what he did at first," Rogers says. For example, Irvine insisted on painting the plaster cornice of the main landing in a striking pattern of blues, golds and reds. "When they were doing the painting I thought it was going to be trashy and vulgar," says Rogers. "When they finished and moved the furniture in I said, 'This is terrific; I'm glad I thought of it.' "

Having obtained the confidence of his client, Irvine was then allowed to decorate and furnish the rooms pretty much as he saw fit. On one frantic ten-day trip to England he acquired many of the mansion's most prominent pieces. "Jim went out on a limb and let me buy a lot of eclectic furniture," he says.

By that time, however, Irvine had settled on the period he felt best reflected the style his client sought: the brief reign of William IV in the 1830s. "Many of the English men's clubs were created in the early part of the nineteenth century," Irvine says, "and the best things in them date from that period. I see it as the British Empire's financial and spiritual peak. It's the most masculine period of design ever, in my opinion."

That sense of imperial grandeur is realized most thoroughly on the mansion's second floor. The landing, designed as a separate sitting room, is defined on one side by two massive mahogany columns. The living room beyond, with wallpaper in crisp blue-and-white stripes, has a distinctly military air.

But the house is by no means a period stage set. Examples of the owner's idiosyncrasies abound. Rogers was raised in Demopolis, Alabama, and a Confederate flag is propped in a corner of the entrance hall behind a pair of nineteenth-century leather wing chairs. In front of the main hall window stands a huge teak elephant he found in Thailand. And the stairwell of the top floor is adorned with his collection of political posters heralding Third World revolutionary movements. "The stuff that's terrific, Keith bought," Rogers says. "The stuff that's horrible, I bought."

Many of the antiques Irvine used have a slightly frayed look. The Aubusson rug in the entrance hall is extremely rare, but it is also stained and patched, and has an off-center motif that suggests it may have been damaged and then cut down. "You have to have a lot of confidence to live with things like these," says Irvine. "Some people would be afraid others would think they just had a dirty, tattered rug." Irvine also refrained from

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ABOVE: Edwardian lace, a northern Chinese carpet and a draped Kashmir rug provide variety of pattern in the master bedroom. The 19th-century painting is *Rabbits*.

OPPOSITE: The master bedroom features a Renaissance Revival bed and a wallpaper border from Clarence House that echoes the warm colors of the needlepoint rug. English rosewood chair from Kentshire Galleries. Cowtan & Tout chintz on settee.







"Because of the deck, I like to call this my country house as well as my city house," says James Rogers. The setting is informal, with ship's deck chairs, cast-iron benches and table and a panoramic Hudson River view.

Antiques: Ormolu

Opulent Adornment for Fine French Furniture

TEXT BY MICHAEL M. THOMAS



BAY HIPPSLEY

ABOVE AND OPPOSITE: *Commode à Vantaux*, Joseph Baumhauer, circa 1765. Marble, ebony veneer, brass marquetry on tortoiseshell, ormolu; 40½" x 52¾" x 21". Opulent ormolu informs the cabinet's center panel (opposite) with the drama of classical mythology. Enveloped by brass marquetry scrollwork, an elaborate low-relief casting of the flaying of Marsyas is supported by a bracket form with warrior and goat-mask ornamentation. Alexander & Berendt Ltd., London.





BENEDICTE PETIT

It seems fair to say that no other works of art, except possibly the fantasies of Fragonard, produce as strong a sense of Rococo France.

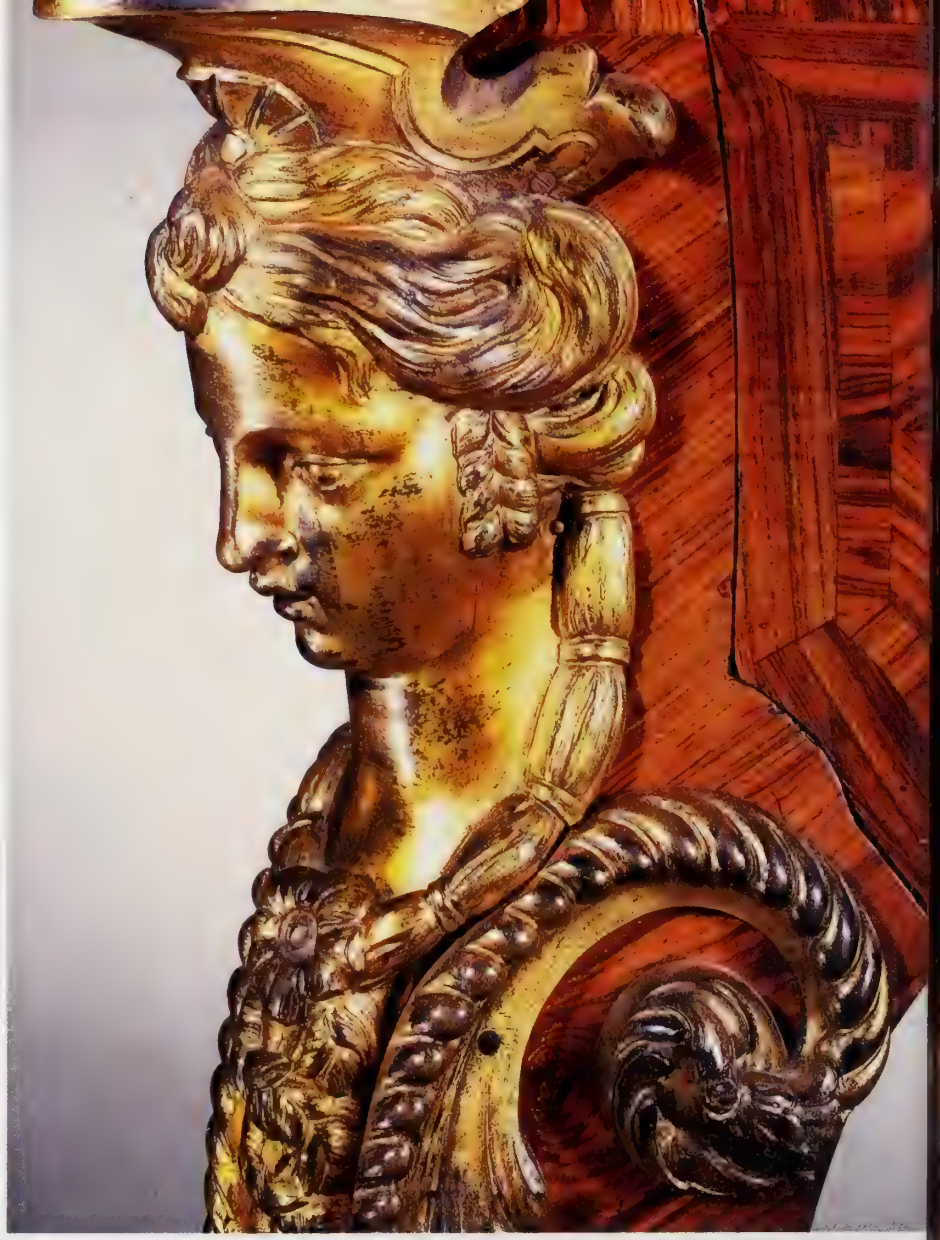
ABOVE AND OPPOSITE: *Secrétaire*, David Roentgen, 1784–86. Solid and veneered mahogany, ormolu; 51⅛" x 50⅜" x 22⅝". An emblematic rendering of the acquisition of knowledge (opposite) is partially wreathed with roses, contrasting with the *secrétaire*'s stark architectural form. Designed for use while standing, the writing desk represents the Neoclassical style nourished throughout Europe by the discovery of Pompeii and Herculaneum. Aveline, Paris.



THANKS TO ONE of history's more engaging roundings-off, the great age of ormolu, the generic term for the mercury-gilded bronze mounts and fittings that represent such a remarkable and distinctive feature of French eighteenth-century furniture, can be said to be demarcated by two moments of "liberation."

In 1715, upon the death of Louis XIV, the French aristocracy was released from its stultifying confinement at the Sun King's Versailles court and returned to the culturally revivifying atmosphere of Paris. Seventy-four years later, the storming of the Bastille signaled the overthrow of the Bourbon monarchy and the end of a social and cultural order whose ultimate corruption and downfall is today recalled mainly in the history books, but whose extraordinary sophistication of taste and craft remains vibrantly alive.

Indeed, it seems fair to say that no other works of art, except possibly the fantasies of Fragonard, produce as strong a sense of Rococo France. The word itself seems implicit in the ornate, exquisitely wrought complication of the age's *commodes* and *secrétaires* and clocks and porcelain mounts; in the unique intertwining of marquetry and veneer with the splendor of gilded bronze that was turned out for the best part of seven



ABOVE AND BELOW: *Bureau Plat*, André-Charles Boulle, circa 1715. Rosewood and tulipwood veneers, ormolu; 31½"x 76½" x 36¾". A sculptural corner mount (above) portraying a maiden's idealized features ornaments a Régence *bureau plat* designed by royal furniture-maker André-Charles Boulle. Revered as the most skilled *ébéniste* in Paris during Louis XIV's reign, Boulle here combines massive bronze mounts with exotic woods, a departure from his earlier use of ornate marquetry. French & Company, Inc., New York.

decades by a highly structured collaboration of craftsmen.

The sophisticated, often curvilinear woodworking of the *ébénistes* who flourished under the Régence and the subsequent reign of Louis XV seems a natural progression from the preceding century's mania for inlaid furniture, a taste that culminated in the work of Louis XIV's favorite, André-Charles Boulle (1642-1732). Boulle's splendid surfaces prefigure the work of such master Rococo







ABOVE: In the library are works by Picasso (right) and Kees van Dongen. Cane-backed fauteuils flank an 18th-century ormolu-mounted *bureau plat*, bearing Chinese oxblood vases of the same period, also mounted in ormolu. A country wing chair stands out against draperies and walls of dark velvet by Brunschwig & Fils. Silk stripe and tapestry print from Clarence House.

IN ARCHITECTURAL PARLANCE, "International Style" refers to stark modernist structures built of concrete, glass and steel. But in the context of residential design by Robert Dirstein, founder of Toronto's Dirstein Robertson Limited, the term connotes something more picturesque—updated historical architecture as a backdrop for traditional English, French and Oriental furnishings.

"I call the look 'International Style' because it appeals to clients around the world of a certain refinement and traditional taste," Dirstein explains. It was a look that suited Toronto financier George Mann and his wife, Saundra. "We chose a classic French décor with simplified lines to focus attention on the antiques," Dirstein says. "There's nothing specifically Canadian about the design." Indeed, the interiors would look equally at home in Manhattan or Palm Beach, where the Manns also maintain residences.

Dirstein was chosen for the job because of his successful redesign of George Mann's office several years ago, as well as for his knowledge of antiques. The Manns had long been casual collectors; as the new house took shape, antiques became Saundra Mann's passion. "I didn't know much about antiques when I started," she says, "but by going to auctions and reading a lot I evolved a sense of what I like—eighteenth-century French furniture and Oriental porcelain." She began making many scouting trips to Europe and New York. From Matthew Schutz, a New York dealer who became her mentor and friend, came her favorite piece, a Louis XV *secrétaire* that is one of several antiques in the house from the collection of Mme Jacques Balsan (née Consuelo Vanderbilt). Saundra Mann developed a special interest in her; coincidentally, the late socialite's mansion is near the Manns' Palm Beach residence.

For the Toronto house, the Manns chose a site and then demolished the older, vaguely Tudor house that stood

OPPOSITE: "A casual, relaxed place for books and desk work" was Dirstein's aim in the study. The brass-bound *bureau à cylindre* contrasts with glove-suede upholstery from Clarence House. Over Qing blue-and-white plates and a modern Chinese box hangs an 18th-century northern Italian genre painting. Textured wallcovering from Scalamandré. Carpeting by Stark.





ABOVE: French doors opening to the morning room "flood the master bedroom with sunshine," says Dirstein. Giltwood mirrors and serpentine commodes lend an elegant symmetry. Surrounding a Russian malachite-and-ormolu gueridon are chairs covered in Scalamandré silk. OPPOSITE: "I'd leave a niche empty until the right piece came along," says Saundra Mann. One of her favorites, a *secrétaire à abattant* from Consuelo Vanderbilt's collection, displays Qing porcelains. Paired fauteuils are Louis XV.

there. "We wanted something in the French style, with plenty of windows to keep the interior light and airy," says George Mann. Architectural planning was a three-way collaboration between the Manns, Dirstein, and Jack Winston, who drafted the working drawings.

Outside, the limestone façade, the imposing cobblestone-paved forecourt and the doorway flanked by marble urns establish the formal theme repeated inside. "The look expresses our personalities," says Mann. "We have a formal lifestyle." The entrance hall combines opulent materials—silk velvet upholstery, marble floors and moldings—with subdued color. A similar palette, in silk taffeta draperies and damask walls, makes the adjacent large drawing room seem even larger. So to break up the expanse Dirstein added similarly scaled accessories, such as a coromandel screen, rock-crystal chandelier and gilt mirror.

While the marble floors are appropriate to the main floor's public functions, the floral carpet on the stairway marks the transition to a more private realm. The morning room is embellished with floral-patterned draperies and wallcovering, as well as skylights with leaded-glass floral vignettes. The master bedroom takes the theme further, with identical fabric on the bed and some furnishings.

The focal point remains the dramatic three-story staircase, with wrought-iron grillwork silhouetted by light flooding through double-height windows. The staircase, "cantilevered so that it floats," says Dirstein, was inspired by one in a Louis XV *hôtel particulier;* it is the grandest of the many international references in this thoroughly traditional yet contemporary house.□



A Tale of Two Brownstones

The New York Residence of Annabel and Mike Nichols

INTERIOR DESIGN BY RENDELL FERNANDEZ
TEXT BY ANNABEL NICHOLS
PHOTOGRAPHY BY BILLY CUNNINGHAM

"IT'S AN ARCHITECTURAL bastard" was what the first friend who saw the house said. Soon afterward an eminent (and condescending) designer told me that he knew the house and had advised a client against buying it, but admitted that a double-height conservatory and a spiral staircase (at a cost of a mere million-four) might help. For some reason he was one of the few people we never turned to for help.

We saw what both of them meant, but no one seeking Palladian perfection buys a New York brownstone, and we were in that state of happy ignorance which believes that a couple of coats of white paint will solve everything short of drains. And anyway the peculiar layout of the house—or houses, really, since it's two brownstones joined together—was what had attracted us in the first place. Mike's offices and some separate apartments make up most of the second building, but our house has stolen the back rear room and the garden from it.

The previous owners had taken out part of the second floor to make the living room double-height, and part of the garden had been lost somewhere along the line with a tacked-on and, I suspect, illegal kitchen that jutted out from the dining room. The only access to this kitchen being through the dining room, we had images of trapped cooks, immured in there during a lengthy dinner, hopping out the window and making a run for it over the back wall. We only partially solved the problem by moving the kitchen back to the ground floor street side. Now, theoretically, someone dashes through one corner of the living room bearing a steaming dish of garlic while guests pretend not to notice.

But this is buying into the myth of constant entertaining—one of the great psychological errors in solving the problems of the house. "It would be a great place to sit and have an intimate conversation during a



It took four years of extensive renovation to convert two adjoining New York brownstones into one house for director Mike Nichols and his wife, Annabel. ABOVE: *Les Trois Soeurs*, 1954-55, by Balthus is on one side of the spacious living room. A dresser and a pair of French-style armchairs complete the composition.

OPPOSITE: For the double-height living room, interior designer Rendell Fernandez chose a marble-topped low table with an iron base to complement the comfortable furnishings. Next to the sofa is a small sculpture by Dame Elisabeth Frink. On the wall hangs *Grand Paysage avec Vache*, 1959-60, by Balthus.







party" were words I heard muttered more than once. Sometimes by my husband, forgetting for a moment to whom he was married and totally disregarding the reality, which is that entertaining in this house is usually a bunch of our children and their friends eating defrosted pizza in the kitchen while their mothers sit around complaining about cellulite and their husbands. Paper napkins and enough chairs are the only requirements for this kind of activity. Nevertheless, discussions about loveseats and coffee-table groupings continued as though he were planning to trade me in for Perle Mesta.

I suppose I ought to claim that Mike and I spent the next three years inspecting swatches and tracking down the ultimate ottoman, but renovation took place in three distinct and sometimes brutal phases. To begin with we tore down the kitchen, thus covering the garden with a foot of rubble. Then we relined the chimneys. I refused to move out of the house during this period for reasons I can no longer imagine, and the children and I (Mike disloyally went away to make a movie in silent protest) and the cats were covered with half an inch of greasy soot for a week or two. We also had the living room floor replaced (and the underfloor too, once we got a good look at it), which necessitated leaving the house by the front door and going through the house next door to get to the kitchen. This improvement we elected to do in January (and Mike found a play he needed to rehearse in Boston). Then I threw them all out. That was Year One.

Year Two they started gradually to creep in again. Eleanor Arneson, whose taste is exceeded only by her patience, set to work on the upstairs and the kitchen (the latter and bathrooms with the assistance of Roland Dick of Insite Planners). We still clung to the "another coat of white paint will solve it" theory downstairs, and soon the bare brick and plaster we had sort of gotten used to became paint and paper, the newspapers were replaced by carpets, and taking a bath became a pleasure instead of a hazardous undertaking involving falling plaster or potential electrocution. Ellie tiled the bathroom in a color that had pleasant childhood associations with blackberry fool.

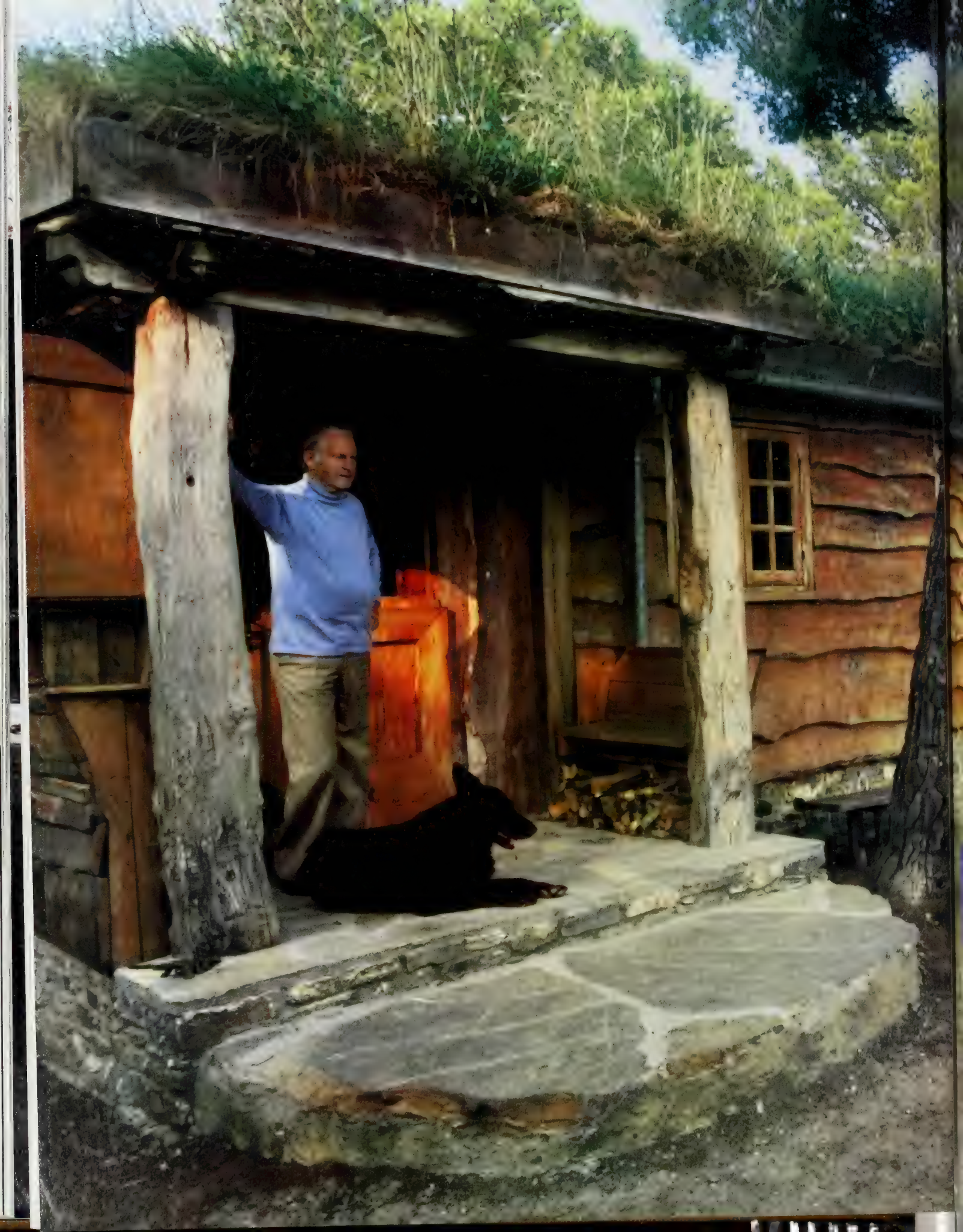
We didn't do so well with the garden. A childhood prejudice that links a certain kind of evergreen with creeping damp and a faint smell of cats caused a perhaps premature scorched-earth policy at the end of the garden. The slaughtered yews, or whatever they were, were dragged away, revealing to us an unbroken view of our neighbors' kitchens and, conversely, revealing to them the full horror of our rubble and packing cases. This encouraged us to seek the help of Harris Feinn, who designed a

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PRECEDING PAGES: Fernandez used a glazed wall treatment in the same tone as the limestone mantel to make the living room more intimate. The screen is made of French paneled shutters. Next to an American splay-legged table at right is an 18th-century English armchair. French doors open onto the garden. ABOVE: "I've become attached to the Matisse. It's a copy that was done for us as part of a practical joke," says Annabel Nichols of the painting in her study, where she writes. OPPOSITE: The garden, with patio table and chairs, was planted with white flowers and is an area of which Annabel Nichols is particularly fond.







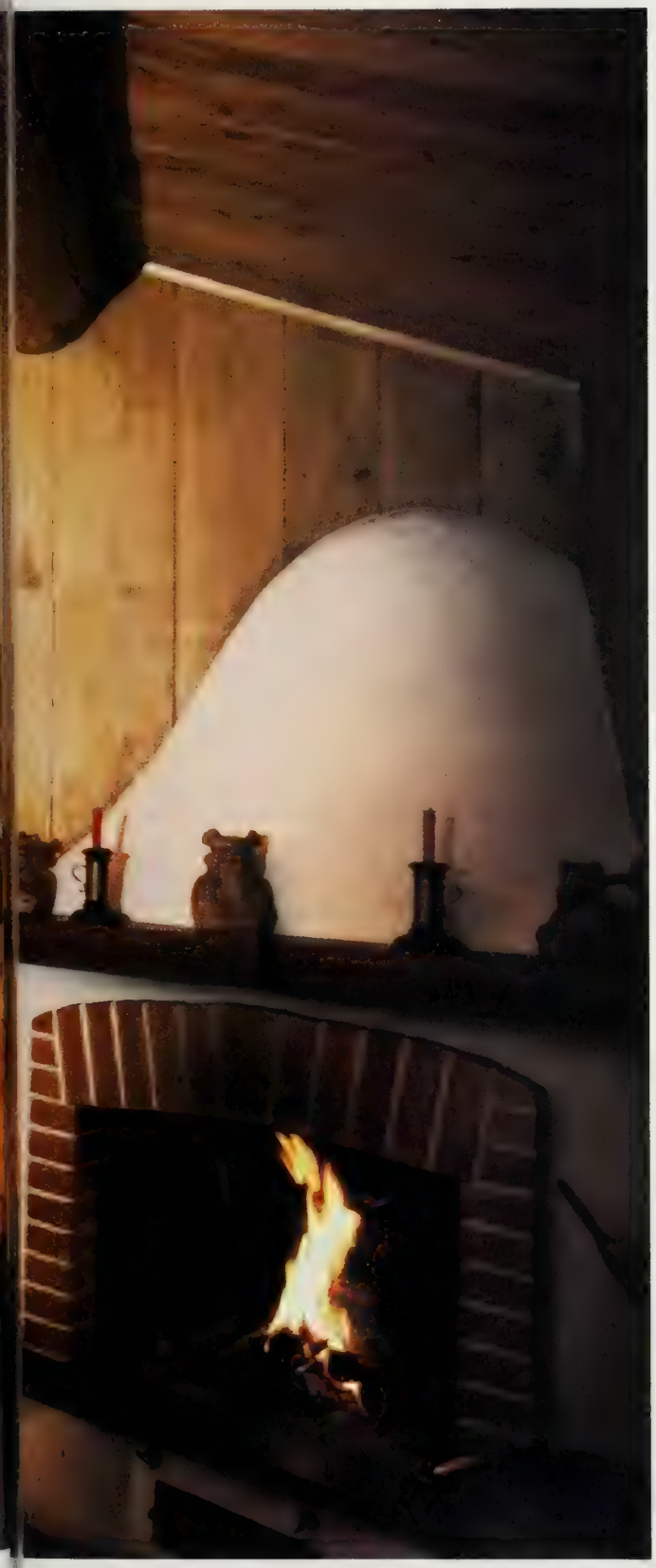
COURTESY KON TIKI MUSEUM

Profiles: Thor Heyerdahl

TEXT AND PHOTOGRAPHY BY DANIEL H. MINASSIAN



PRECEDING PAGES: A Roman tower, a Norwegian chalet and an igloo, all in a medieval hamlet in Italy, are where anthropologist Thor Heyerdahl returns to catch his breath between expeditions. Heyerdahl, who has dedicated his life to solving the mystery of how primitive man first crossed the oceans, made one of his famous voyages aboard *Ra II* (inset), a papyrus boat that sailed from Morocco to Barbados in 1970. Heyerdahl stands in the doorway of the chalet with his Belgian shepherd.



ABOVE: Heyerdahl, who built the "Viking-style" wooden chalet about four years ago, has arranged the living room with artifacts discovered on his many expeditions to South America and Polynesia. "But the tapestries in the house were woven by my mother," he says.

THE HAND HE EXTENDS VISITORS is the hand they expect: massive, rough, powerful. The eyes, which have seen so much in seventy-two years, live up to expectations too: very blue, very pale, deep as the fjords of his native Norway and changeable as the open sea. They're gentle—if tough—and piercingly direct. Then there's the voice. What it has to say is pondered, composed, tranquil—as precise as the points of a compass and as accurately centered. Even the name—Thor, Thor Heyerdahl—has a musical ring.

Yet surprises await the visitor who can tear his eyes away from the man and take stock of the surroundings. Thor Heyerdahl doesn't live at the edge of the sea or in the cabin of a boat or raft. He lives landlocked among the hills of Colla Micheri, a medieval hamlet that overlooks the Italian Riviera. There he built his first house—a concrete igloo at the edge of a man-made pond.

Next to that is a Norwegian chalet, built with his own hands, in which he lives with his Italian wife, Liliana—"my new life-companion," he notes with affectionate pride. Since his children by previous marriages all maintain vacation houses in the village, family visits are easy. Housekeeping is easy too. "I wanted a very small, practical place so that we would need only occasional household help. A local farmer and his family help with the land."

Most of Heyerdahl's writing is now done in the snug ship's cabin of a study he's installed in a restored Roman tower on the Colla Micheri property, many decades and thousands of miles removed from the fabled, epoch-making *Kon-Tiki* expedition. "Colla Micheri provides the refuge I need, a retreat where I can catch my breath between expeditions and write before setting off again," says Heyerdahl. "First I came here and restored houses in the old village. Then I decided to build a tiny house in the midst of a great open space where I could live cut off from the outside world with my goats and other animals, my fruits and vegetables, and my work. It's a piece of land I like working: I can grapple with it at the end of the day, using the intense physical effort involved as a relaxing change from the concentration of writing."

Heyerdahl the mariner, adventurer and explorer is familiar from his many books, lectures and films. But it would be a mistake to think he's primarily a seafarer. Setting out to sea was a happy accident in the course of a scientist's life. "It's very amusing for me to contemplate the path I myself have taken across the seas—a man who was afraid to learn to swim in the Oslo Fjord, afraid of the sea when all his friends at university were intrepid swimmers and sailors!" he recalls. Heyerdahl is primarily an anthropologist who specializes in ancient cultures. "All of my expeditions have been aimed at retracing the itineraries of our ancestors across the oceans *before* Columbus."

After graduating in biology from the University of Oslo, Heyerdahl set out in 1937 on his first expedition, to the island of Fatu Hiva in the Marquesas, part of French Polynesia, where he lived for a year. "I was trying to find out how animal life got to a volcanic island lost in the middle

of the South Pacific. To prepare the ground for my research I had to also study geography and learn everything I could about the winds and currents that dominated all animal and plant life on the island.

"I'd read the standard work on the Marquesas' botany, three heavy volumes by a botanist, and a work that's generally unknown to anthropologists. In fact, I was the first anthropologist to set foot on Fatu Hiva. The author concluded decisively that many plants in the Marquesas had originated in South America and were established before Europeans discovered Polynesia. Pineapple, papaya and sweet potatoes couldn't have crossed the ocean on their own. I reached the simple conclusion that somebody had to have brought them over from South America."

Heyerdahl's main observation on the island was that the trade winds blew from east to west, from South America toward Polynesia. This was in total opposition to the scientific theory that Polynesia had been settled by groups from Asia. Scientists also maintained that before the arrival of Pizarro, no craft in South America was capable of making such a voyage. So Heyerdahl turned his attention away from plant and animal life to explore the possibility that man had used indigenous balsa and reeds to construct rafts, and that these rafts were capable of long voyages.

When the conquistadores landed in Peru, they described in detail rafts that sailed regularly from Peru to Panama, capable of transporting fifty men and four horses, simply made with nine trunks lashed together, a bamboo mast, a cabin and a square sail. "So there was obviously some contradiction between the stories of the Spaniards, who admired the Incas and the quality of their boats, and modern scientists, who said the boats were of poor quality and had to be taken out of the water every two weeks to allow them to dry," says Heyerdahl.

In 1947 Heyerdahl and five others boarded the *Kon-Tiki* in Peru. Named in honor of a pre-Incan sun king, the balsa raft made the epic 4,300-mile, 101-day voyage across the Pacific to the Tuamotu Archipelago in French Polynesia. And although his book about the voyage became a best-seller, and a documentary film won an Oscar, the scientific community remained unconvinced, viewing the expedition as a mere publicity stunt. Most arguments centered around the fact that the Galápagos Islands, which are much closer to South America, had never been settled. "After Darwin, many biologists, zoologists and botanists had gone to the Galápagos, but never any archaeologists," says Heyerdahl. In 1952 he led an expedition to the islands with two archaeologists. "Everywhere we landed we found evidence of pre-Columbian man—ceramics, potsherds," he says. "There was no permanent settlement due to the lack of a constant water supply. But numerous visitors from South America had camped on the islands."

The lack of a water supply on the Galápagos made the Easter Islands the next logical destination for pre-Columbian travelers. So in 1955–56 Heyerdahl and five archaeologists examined the colossal statues there and with radiocarbon datings proved that man had been on Easter Island a thousand years earlier than had been assumed. But more important to Heyerdahl was the discovery of a reed raft carved on one of the statues; the reed, called *totora*, grows in craters on the island and is unknown anywhere else except South America.

"I decided at that point that there were too many coincidences—that this botanical species had arrived somehow from South America to the Easter Islands. It was also known that the same type of boat had been used in the southern Nile, but made out of papyrus." And again Heyerdahl ran into opposition, this time from authorities at the Institute of Papyrus in Cairo who said that papyrus was incapable of floating for more than two weeks.

It was during this period that the tide finally turned in Heyerdahl's favor. At the Pacific Science Congress, held in Honolulu in 1961, the results from his various Polynesian expeditions were presented and a resolution passed accepting his theory that although Polynesia had been settled by groups from Asia, others from South America had formed an important source. Soon Heyerdahl was being offered support from around the world and was showered with awards, medals and honorary degrees.

By the late 1960s Heyerdahl had turned his attention to the papyrus ships depicted in detail in the reliefs and murals of the Egyptian pyramids. With papyrus reeds found at the source of the Nile in Ethiopia, and boat builders from Lake Chad, he constructed a fifty-foot replica of a papyrus ship used in the Mediterranean by pre-Pharaonic civilizations. *Ra I* (both the Egyptians' name for their sun god and the Polynesian word for the sun) was launched in 1969 from the former Phoenician port of Safi in Morocco. The crew covered 2,700 nautical miles across the Atlantic until a hurricane forced them to abandon the boat. Ten months later *Ra II* followed the same path and successfully completed the voyage, landing in Barbados after fifty-seven days at sea.

Heyerdahl then concentrated his studies on Asia Minor and Mesopotamia, where another type of reed—*typha*—had been used for boats. And again, a specialist maintained that *typha* could not remain afloat for very long. Helped by the Aymara Indians from the Bolivian side of Lake Titicaca, who had built *Ra II*, Heyerdahl sailed the sixty-foot *Tigris* down the Shatt-al-Arab river, across the Persian Gulf and the Indian Ocean to Pakistan and back to Africa, where the voyage ended abruptly at Djibouti in 1978 due to the war in Ethiopia.

In 1984, at the request of the government of the Republic of Maldives, Heyerdahl (sponsored by the Kon-Tiki Museum in Oslo and the University of Oslo) explored the Maldives, the chain of atolls that stretches six hundred miles through the Indian Ocean. His book about the expedition—*The Maldive Mystery*—was published recently and includes his finds on temples on "uninhabited" islands, Buddhist and Hindu sculptures, and potsherds dating back to 2000 B.C., all seeming to confirm his theory that the

"I'm convinced that the great civilizations put out to sea more often than modern science has been willing to admit."



COURTESY KNUT HAUGLAND



COURTESY KON TIKI MUSEUM

ABOVE: The balsa raft *Kon-Tiki* made the 101-day voyage from Peru to French Polynesia in 1947. ABOVE RIGHT: *Ra I*, built by members of the Baduma tribe from Lake Chad, was abandoned a week before its destination after a hurricane destroyed the lashings.

BELOW: A model of *Ra I* sits in the igloo at Colla Micheri. "Liliana and I stayed here while the chalet was being built," says Heyerdahl. "Now it's used for guests." On the wall is another tapestry by his mother, depicting a popular Norwegian fairy tale.





ABOVE: "After living for months in small cabins surrounded by immense oceans, I wanted a cabin ashore, an island in the immensity of land," says Heyerdahl of the tower where he writes. BELOW: Heyerdahl's books have been translated into nearly 60 languages. "First I write a popular book about an expedition, then follow that with a tome for the scientific community," he says.



Maldives were an ancient way station on the trade routes between China, India and Africa.

"The deeper I go into my researches the clearer it appears to me that civilization spread thanks to the existence of craft suited to covering those long distances," says Heyerdahl. "It's been established, for instance, that around A.D. 600 the Maldives exported a certain kind of shell throughout the Indian Ocean as far as Africa, Asia, even Europe and the mouth of the Volga, where Finnish merchants accepted them in exchange for furs. So you see how certain elements of trade—and therefore of civilization—managed to radiate over enormous distances."

The latest stop along that path is Colla Micheri—because when Heyerdahl visits Oslo now, which he does four or five times a year, he soon feels a need for the sun. "I wanted to settle somewhere halfway between the tropics and the Arctic Circle. I wanted isolation too, because in Oslo I never have a minute to myself."

Heyerdahl was in Oslo last year to edit *Easter Island—A Mystery Solved*, a documentary about his expedition to Easter Island earlier in the year. A collaboration between Chilean archaeologists and the Kon-Tiki Museum, the new expedition made two major discoveries. First, the local tradition that the Easter Island stone statues "walked" the many miles from the island's quarries to the temple terraces seems to be true. "We experimented," Heyerdahl says, "and with fifteen men, using ropes, we managed to wiggle an upright statue forward as easily as moving a heavy refrigerator. But we needed 180 men to move the statue horizontally on wooden skids."

Second, acting on hopes aroused during the 1955–56 expedition, Heyerdahl and his colleagues found in a test dig that the original settlement level of human remains and artifacts is located ten feet down; until now, archaeologists unanimously believed that the islanders of a thousand or more years ago lived at today's surface level. The team returned again in January to continue excavating, for although Easter Island and the Maldives are on opposite sides of the globe, Heyerdahl's finds, or hoped-for finds, in both places could prove to be linked. "To my mind, there really could be some distant connection. I'm convinced that the great civilizations of both the Old and New worlds put out to sea much more often than modern science has been willing to admit. I think that on Easter Island there's a chance we may eventually find material that can be carbon-dated to much earlier times than even the ceramic fragments that turned up in the Maldives."

From Easter Island to the Marquesas to the Maldives, Heyerdahl himself is in any case never a stranger. Nor, he declares, is man: man's home, his justification and his future, is here on earth, and from the tower room at Colla Micheri, Heyerdahl tells us in no uncertain terms never to forget it. Otherwise, prey to our own mistakes, fears and follies, we risk finding that when time runs out there will no longer be a sea or an ocean—no *Kon-Tiki*, no *Ra*—to provide a getaway.□



SEBRA FILM, SWEDEN



ARNE SKJOLDSVOLD

ABOVE: Thirty years after his first expedition to Easter Island, Heyerdahl and five archaeologists returned in 1985 and made two important discoveries. "This time we dug to ten feet and found a 'culture' layer showing evidence of former occupation, disproving the theory that the islanders lived at today's surface level," says Heyerdahl, who went back this January to continue his excavations. ABOVE RIGHT: "The islanders had always told visitors that the statues—which can weigh up to sixty tons—had 'walked,' but no one, myself included, believed them. Then, using ropes and a few men, we managed to 'walk' them easily to find out how they had originally been moved from the quarries." BELOW: "My real house is here at Colla Micheri, but wherever I am—in the middle of an ocean or desert—I'm home," says the indefatigable explorer. Beside the shaded table, where Heyerdahl says he and his wife usually eat in the summer, is a twelve-foot-deep pond that he created and covered with water lilies. In the background is the igloo.



Art: A Sense of Fashion

Paintings That Capture the Elements of Style

TEXT BY LINDA NOCHLIN



PRECEDING PAGES: *Drifting on the Lagoon*, Ralph Wormeley Curtis, 1884. Oil on canvas; 25½" x 37½". Fashionably attired for the pursuits of summer, the subject reclines on a luxuriously appointed gondola floating off the Venetian coast. Richard York Gallery, New York.

BELOW: *Changeable Taffeta (Portrait of Mrs. John W. Alexander)*, John White Alexander, 1894. Oil on canvas; 79" x 47½". The luminous qualities of rich, changeable fabrics fascinated portrait artists of the late 19th century. Graham Gallery, New York.



FASHION AND PAINTING seem to have existed together almost since the beginning of history. Indeed, it appears to be no accident that the word *style* applies to both, and that styles in art change almost as rapidly as they do in the world of haute couture. Most of what we know about the fashions of the past, before the invention of photography, derives from painting, and some of the best painters in the history of Western art have dedicated themselves to capturing the "look" of the well-dressed man or woman of the period, complete to the last pearl button or diamond ear-drop.

But fashionable attire in painting has not merely functioned to delight the eye of the beholder. More often it has served to emphasize the grandeur, authority and power of the sitter in question. Nobody was better at accomplishing this than Agnolo Bronzino in sixteenth-century Florence. Bronzino's portrait of Duke Cosimo I de' Medici "positively clangs with certainty," to borrow the words of art historian Michael Levey. This is not merely because of the chilly confidence of the sitter's expression but because of what he is wearing. The intricately patterned, coldly reflective suit of armor, with threatening spearlike points thrusting out from the breastplate, constitutes a forceful sartorial warning to any potential opponents. Bronzino's style—cool, tense, aggressively linear—accords well with both the style of the armor and the life-style of his patron.

The Flemish painter Anthony van Dyck managed to project a much more informal image of royalty, in one of his portraits of Charles I a century later. The king, debonair in a rakishly tilted Cavalier hat, high lace-trimmed collar, satin coat, supple suede riding boots and, dangling from his ear, a large baroque pearl, casts a beguiling glance at the spectator from a natural, outdoor setting. The casualness of the scene is emphasized by the servant with a horse under the majestic oak at the rear. Van Dyck, much like the American John Singer Sargent two centuries later,



LEFT: *Portrait of Mrs. Kathleen Newton (Mavourneen)*, James Jacques Tissot, 1877. Oil on canvas; 35½" x 20". Tissot's famous mistress, clothed in Victorian finery, became the central focus of his work from 1877 until her death. Owen Edgar Gallery, London.

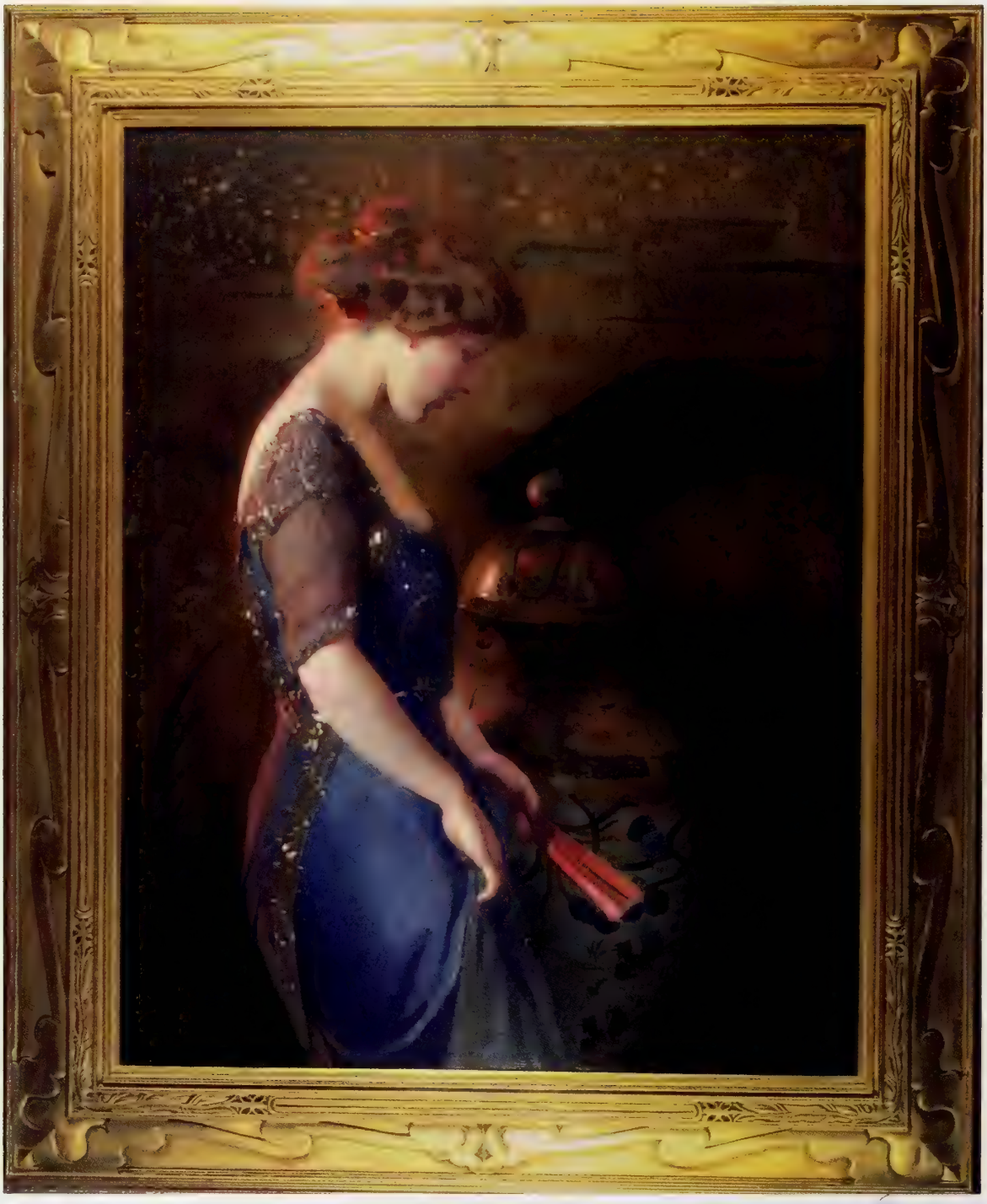
constructed an image of aristocracy that combined great elegance with a sense of self-assured relaxation.

In the construction of this image, fashion and fashionableness played a leading role. Who, for example, could be more eloquently chic than Sargent's *Madame X (Madame Gautreau)*, her haughty profile no less provocative than her plunging décolleté? The gown she is wearing is black, of course, the color of choice for understated elegance, and its rich surface sets off the thrust of her hip as well as the pallor of her breasts and shoulders. Sargent excelled in making his female clients look sexy and well-bred at the same time, and the fashions of the fin-de-siècle played their role in this winning combination.

The French have always understood the importance of style, in dress as in other aspects of daily life. Part of Watteau's magic lies in the aura of nostalgia created by the old-fashioned costumes his amorous men and women wear, piquant creations of iridescent green shot with peach or pale blue shimmering with touches of rose. Sometimes a diaphanous scarf will soften the neckline of a square bodice, or a tiny black-velvet toque will perch unstably atop an upswept froth of blonde curls, as though to evoke the instability of love itself.

When we think of the grace and elegance of 1870s or 1880s fashions, we are often thinking of a specific painting by Manet, Monet or Renoir: the top hats, black frock coats and beautifully fitted gray trousers sported by Manet's *hommes du monde*, for instance, and such accessories as an ivory-handled cane and—always—pale yellow leather gloves; or the understated refinement of the little gray tailored dress with white collar and cuffs worn by Mme Guillemet

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ABOVE: *Lamplight and Daylight*, William McGregor Paxton, 1911. Oil on canvas; 45″ x 35″. Highlighting his model's contours with soft illumination, Paxton accentuates her loosely draped, transparent overdress, typical of prewar evening apparel. ACA Galleries, New York.

Some of the best painters in history have dedicated themselves to capturing the look of the well-dressed man or woman.

OPPOSITE: *Mrs. Ernest G. Raphael*, John Singer Sargent, 1905. Oil on canvas; 64½″ x 44½″. Wearing a brooch from Empress Eugenie's collection and a classical laurel-leaf tiara, Mrs. Raphael is depicted amid gilt Empire Revival furniture. Kennedy Galleries, New York.




DMD 377



Australian Classic

The Robin and Peter Briggs House near Perth

INTERIOR DESIGN BY
ANNALAURA ANGELETTI
TEXT BY CHARLOTTE AILLAUD
PHOTOGRAPHY BY
ROBERT EMMETT BRIGHT

WHEN THE JURY for the Royal Australian Institute of Architects gave an award to Robin and Peter Briggs's house at City Beach, near Perth, they noted that "the interior design is worthy of a commendation of specific merit because it is sufficiently thoughtful, imaginative and satisfying and deserves public notice."

Peter Briggs, a businessman and vintage-car collector, and his wife called on Paul Odden, then of Overman and Zuideveld in Perth, to plan the house—a multilevel structure on the Indian Ocean. Then they asked Annalaura Angeletti of Studio Angeletti in Rome to design the interiors. Says Peter Briggs: "There are very few interior designers in western Australia, and even fewer with the experience needed to do our style of house. Friends from Perugia recommended Annalaura and another Italian designer, so we flew to Rome to meet them. As soon as we saw Annalaura's studio we felt it had the style and feeling that suited our climate and our house."

"By the time we got to Perth," Angeletti recalls, "the house was finished. We altered the internal arrangement of volumes and changed a few exterior details."

Since 1965, Studio Angeletti—which includes both architects and

Overlooking the Indian Ocean near Perth is the house of vintage-car collector Peter Briggs and his wife, Robin, with interiors by Roman designer Annalaura Angeletti. In the front drive are a 1937 Bentley, a 1958 Cadillac Eldorado and a 1962 Jaguar XKE.



ABOVE: A 1923 Aston Martin highlights Peter Briggs's collection. Some of the more than 150 cars are housed in the garage, which also functions as a showroom and conversation area. Shelves hold books and objects pertaining to the world of automobiles.

RIGHT: As summers in western Australia are hot and sunny, the Briggses wanted "a cool and sheltered living area," says Angeletti. A painting by Sandra Leveson-Meares is from their collection of contemporary Australian art. Near a Chila rug from the Caucasus stands an 18th-century Japanese suit of armor. The low table is the work of Diego Giacometti. Fabric, Manuel Canovas. Bösendorfer piano.

designers—has occupied an exceptional place in the world of interior design. The firm's work is international in scope, ranging from the outfitting of pleasure boats to the design of offices. Employing an all-embracing and good-natured eclecticism, Angeletti has designed Ira von Furstenberg's house in Rome and Henry Ford's residence on Sardinia.

Angeletti came to interior design by way of contemporary art, and her training is essentially cultural. The close ties she established with painters and sculptors of her time—Piero Dorazio, Alberto Burri and the late Diego Giacometti—confer a truly original character on all she undertakes.

"What a terrifying job to have to project your imagination from Rome to a land full of kangaroos!" recalls Angeletti. "I was absolutely overcome with anxiety at the thought of letting my clients down. They trusted me implicitly, yet their way of life is so removed from Europe. I tried to forget my own culture for a moment and rely on instinct. I couldn't be sure of anything. But when I reflect on the project room by room, I realize I was right.

"Everything proceeded according to a logic imposed by my clients, which I gradually came to feel and





understand," Angeletti continues. "This kind of complicity is incredibly gratifying. I visited Perth five times. Each visit was an aesthetic and physical adventure. I came through partly because of the flexibility of the Briggs family and partly because of the thoroughgoing joie de vivre they expressed. The truth is, they are indefatigable. The slightest outing became an excuse for a race. We'd pile into two or three very efficient cars from Peter's collection, and the game was on. Once we came to a forest full of gamboling kangaroos and koalas and stopped at the edge of a lagoon. I found myself literally kidnapped into another race, a regatta this time."

A smiling Peter Briggs explains: "I never really outgrew my small boy's infatuation with pedal cars. I started collecting real cars as soon as I had the money; my first was a 1949 Morris Minor convertible. By now the collection has grown to over 150 vehicles."

Briggs's favorite spot—where childhood dreams have become reality—is without doubt the extraordinary garage in which he keeps part of his collection. "It is my passion. This is the only art form I know of that can satisfy all my senses and give me such a great feeling of history. With so many cars, there is one for every mood, whether I want to drive my 1958 Cadillac convertible along the beach, my 1930 Bentley in a historic-car race, or my Ferrari in the Mille Miglia. The great thing about it is that my wife enjoys old cars too."

Adds Angeletti, "When I was visiting them, the Briggses' two teenage daughters got around in a Range Rover. They'd toss their tennis rackets in the back but were quite happy to abandon them if they ran across a lake where they could water-ski. With them I felt as old as the Old World, exhausted but content."

This fresh, cheerful approach to a life in which wearing a tie seems as

OPPOSITE: Observatory windows give onto the ocean, allowing the Briggses to view a favorite sport—boat racing. The low table holds a model of an 1830 French corvette; against the mirrored wall is a model of the keel of *America*, which gave the America's Cup its name.

BELOW: In the dining room, the designer accommodated the owners' request for a very formal space. Set with Baccarat crystal, the glass-topped table is encircled by Queen Anne-style chairs. Studio Angeletti created the furnishings and fret-patterned rug.





ABOVE: Peter Briggs feels that automobiles satisfy his interest in both aesthetics and history. Among the cars: a 1913 Rolls-Royce Silver Ghost and a Maserati 300 S, winner of the 1956 Australian Grand Prix.

OPPOSITE: From the marble-faced swimming pool—a focus of family activity—steps lead to an equipment storage area with door panels sculpted by Irish artist Joan Walsh-Smith, now a local resident.

ludicrous as wearing a spiked helmet impressed Angeletti enormously. Perhaps even more striking was her clients' lack of ostentation and the sincerity of their choices.

When the designer found herself at City Beach for the first time, she envisioned a house in "nautical modern." "I felt what the Briggses wanted was a sensuous, relaxed but functional house in which the presence of color would override all other notions of décor. In Europe, white is chic. But in Australia, in a house perched like a nest in the midst of trees, I had to break out a whole palette of colors like a burst of laughter.

"My clients knew my studio's work," Angeletti continues. "They'd traveled to Sardinia and Rome and fallen under their spell. But above all, they wanted to remain in close touch with nature."

With guidance from Robin Briggs, Angeletti organized much of the design around the swimming pool, a focus of family activity. "I was delighted to work with Robin and Peter," she says. "I had to interpret his vitality yet not interfere with her natural ease. They allowed me great freedom, but if they loved a piece of furniture or an object nothing could stand in their way."

Angeletti spent two weeks in Sydney getting to know Australian artists. Both she and her clients agreed that the house should be a showcase for contemporary art, Australian in particular, and utilize the country's craft resources. As for her collaborators—the area's artists and artisans—Angeletti notes: "All I ask for is competence and a modern outlook."

Following the owners' requirements, Angeletti created two distinct living areas within the free-flowing plan. The winter living room is intimate and warm, while the summer living room—which overlooks the pool—is flooded with light. There is a billiards room and, on the top level, an observatory where very sophisticated telescopes allow guests to follow boat races in the gray waters of the Indian Ocean.

"We love to be out of doors in the spring and summer," Peter Briggs says, "and of course I love the garage and observatory, where I feel at home with my cars and the yachts in the harbor. But really, each room has a special appeal for special occasions." And at the moment, sailing enthusiasts Robin and Peter Briggs are enjoying a most special occasion very close to home: the finals of the America's Cup, which originate from nearby Rottnest Island.□







ABOVE LEFT: Wrapped in Alpine splendor, the 18th-century Italian villa of Baron and Baroness Bagatti Valsecchi is poised on the brink of a wooded cliff. ABOVE RIGHT: Lawns, hedges and a rustic fence of tree limbs define one of the rare level areas of the garden. The swimming pool, a concession to modernism, was carved from solid rock. Rooftops of the hamlet of Cardano di Grandola drop away below the church. OPPOSITE: A flowered stairway ascends the outer edge of the New Garden, begun in the 1940s by the father of the present baron.

Gardens: Plotting an Alpine Cliffhanger

The Bagatti Valsecchi Villa Above Lake Como

TEXT BY MURIEL SPARK
PHOTOGRAPHY BY TIM BEDDOW

ON THE MOUNTAIN ROAD leading from Menaggio, on the west bank of Lake Como, to Lugano and Switzerland is the hamlet of Cardano di Grandola, a group of houses constructed mainly of old gray local stone. This is six hundred feet above Lake Como, twelve hundred feet above sea level. All around, and far into the distance, stretch tree-covered Alpine ranges.

Almost unnoticeable in a widening of the road is the courtyard of a graceful villa; its elegant façade is adorned with a simple gray and white design characteristic of these parts. This is the country home of the Bagatti Valsecchi family. Baron Pier Fausto Bagatti Valsecchi is an architect who lives and practices in Milan. He and his wife dedicate their leisure time to an amazing garden initiated early in this century by the baron's father.

A former president of the Lombardy Horticultural Society, Baron Pasino Bagatti Valsecchi had the magnitude of spirit and imagination to perceive the natural potential of the property. Out of sheer rock has emerged a striking landscape of colorful perpendiculars and levels, perpetuated and enlarged by the present baron and baroness.

Because the villa is built on a sloping rock face, the front façade is higher than the back. Thus, a flight of steps seen from the main courtyard appears to lead to a patch of sheer sky visible through a lovely old wrought-iron gate. This stairway to apparently

ABOVE: On the topmost terrace of the New Garden, a mixed border of annuals and perennials surges along a stone wall. A fire thorn bush blazes in the background between a sweet bay tree and a stand of Italian cypresses. BELOW: The Bagatti Valsecchis gather blossoms near an ancient wall.

nowhere, however, leads to what the baron rightly describes as "the surprise"—wild, vertiginous romanticism. One has come from a world of ordered sobriety to one where anything is possible.

A stretch of grass and gravel terrace approaches a steep precipice between two mountainsides. On the near side hangs a massive vertical rock garden. On the far side, the rugged slope has been made into an arboretum, consisting principally of conifers—firs, pines and other, rarer trees not indigenous to the Alpine surroundings. There are paths through the woods on the far bank, but it is not possible to walk among the strange flower beds and shrubs of the dramatic rock garden that drops



steeply from the house; one can only roam in the mind's eye, to the background music of a stream that foams and splashes all that terrible way below. The effect is of harnessed savagery and evokes the late and lingering influence of the Romantic movement, of Sir Walter Scott, of Goethe, Byron, the Shelleys, and of Queen Victoria, who loved wild nature (but not too much). A protective railing runs along the edge of the sheer cliff drop, where shrubs and flowers must be tended by men on rope ladders. At the bottom of the precipice, on the far bank, a thirty-foot tunnel has been blasted through the rock, from which the icy stream emerges under a cascade of spray.

There is an "old" garden and a "new." The Old Garden forms the level terrace lawns overhanging the ravine. A wonderland of pines, maples, larches, yews, an ancient cedar and, in various seasons, clumps of many-colored flowers, it was landscaped by Baron Pasino Bagatti Valsecchi. Everything draws the eye to the steep forest on the other side of the valley, and the ear to the rushing stream below. Trees are planted in strategic spots to give the most colorful and diverse impressions, and the variety of subtle greens is striking. There is no attempt to distort or conquer nature, but a sense of going along with it, fitting in.

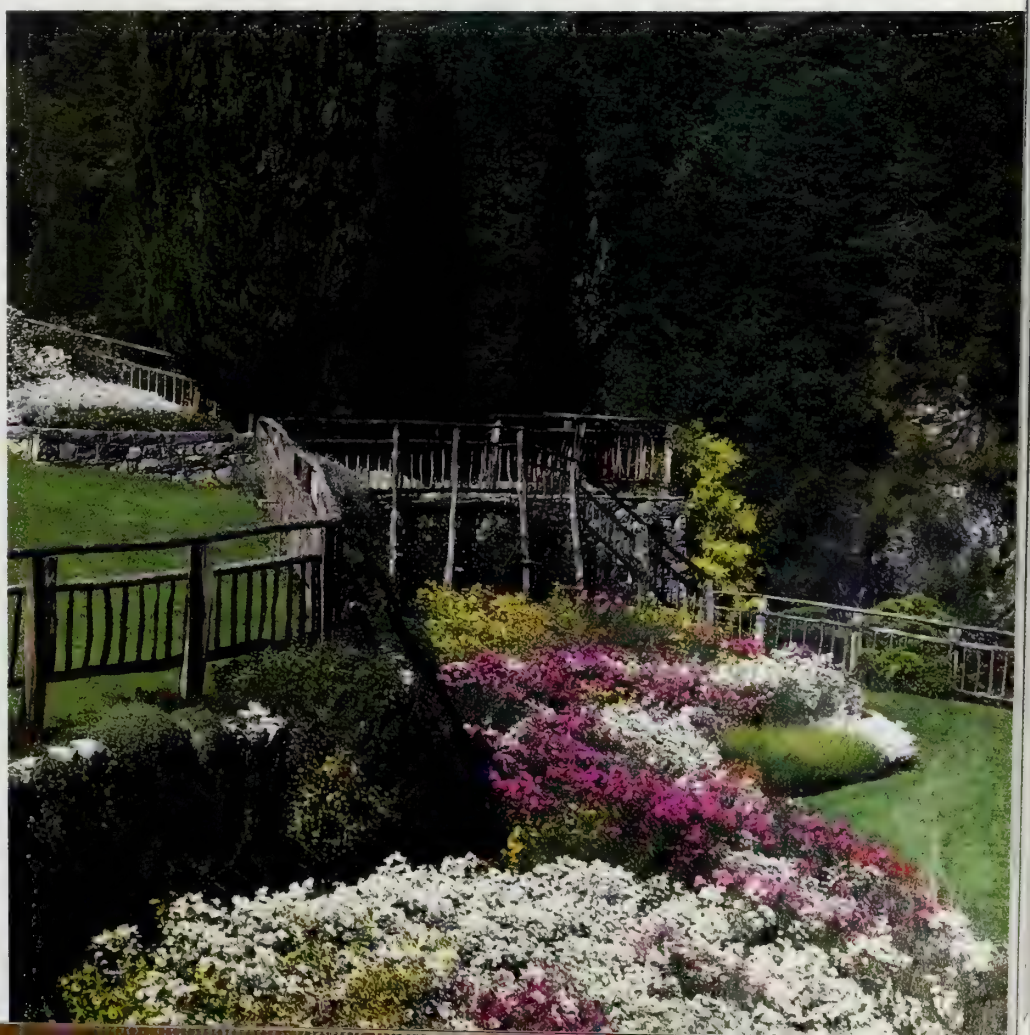
From the Old Garden, the opposite slope is reached by a leafy, mysterious path descending to a rustic bridge, and from there to a woodland walk much loved by visitors to the villa in the leisured early days of the century, when picnic teas constituted so much of the social adventure and happiness of country house parties. "Tea in the woods was a ceremonial affair," says Baron Bagatti Valsecchi. At the top of the ridge are two lookout points, a tower and a gazebo. From these sites the whole Alpine Swiss-Como area can be seen, with a view of the vast lake, its island and lush promontories.

Some disused cattle stalls are still

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ABOVE: The villa overlooks the distant waters of Lake Como. A few steps from the entrance, tree-clad cliffs begin a plunging descent to the valley of the Sanagra River. BELOW: On a terrace of the New Garden, colors of flower beds are sharpened by the dark arboreal background.







OPPOSITE: From the Romanesque loggia in the entrance courtyard, climbing geraniums spill over walls embellished with intricate sgraffito patterns. Random flower clusters bloom between the paving stones below. ABOVE: The view from the terrace of the Old Garden encompasses a cultivated wilderness of trees, shrubs and rocks, known as the Rocky Garden. Ropes and ladders supplement traditional gardening tools as nimble maintenance specialists maneuver for footing between brilliant yellow *Chamaecyparis obtusa nana* and *C. crippsii* alternating with russet berry-laden branches of pyracantha.

THERE MUST BE spirits about. History's ghosts, at least. This tiny adobe house in Santa Fe sits on land originally owned by Juan de Archibeque, who participated in the reconquest of New Mexico in 1692 and allegedly in the murder of the explorer La Salle. Entry is through gateposts made from corbels taken from the early-eighteenth-century church at Nambe Pueblo, a place reputed to have been a center of witchcraft in the Southwest. The gate is painted the traditional shade of blue meant to keep the devil out.

Inside is a collection of kachinas—spirit dolls made by the Hopi and Zuni Indians—and a fetish doll, along with various reminders of the painter Gerald Cassidy, who came to New Mexico from New York in 1915 because the dry mountain air was good for his health and stayed on to build the house.

Oklahoma City architect Michael Mahaffey found it nearly six years ago when he wasn't looking. And "although it was a hovel when I first saw it," he says, "it was love at first sight. It's tiny—only eighteen hundred square feet—and the floors slope, but to me it's perfection."

Before he could begin what would be monthly pilgrimages, Mahaffey had to restore and modernize the "hovel," which he did with enormous respect for tradition. A man



ABOVE AND OPPOSITE: Architect Michael Mahaffey and his wife, Mary, have painstakingly restored their simple Sante Fe adobe using traditional architectural elements. The house was built by artist Gerald Cassidy between 1915 and 1920.

BELOW: The hand-incised metal gate is hinged onto posts made from hand-carved corbels that were originally part of the Nambe Pueblo Church, circa 1725.



Southwest Rhythms

Restoring a Sante Fe Adobe

INTERIOR DESIGN BY MICHAEL MAHAFFEY, AIA
TEXT BY LOUISE BERNIKOW
PHOTOGRAPHY BY MARY E. NICHOLS




GIBSON

with a passion for architectural history, Mahaffey stayed close to the spirit of the original adobes with their uneven floors and off-angle corners. "Nothing in the house is square or plumb," he says. "This is organic architecture."

The exterior walls didn't need any work, but Mahaffey added traditional *zias* to the windows for security and privacy, painted the blue that blesses the house. Inside, the wood-and-brick floors were restored, as were the plaster walls in every room. The shapes of the rooms were retained, except that an old storeroom/guest room became the master bedroom, complete with a ceiling made of the original beams (vigas) separated by plaster coving—an authentic detail the house lacked and Mahaffey had to add. A tool shed outside became the master bath, and a carriage house was completely gutted and turned into guest quarters.

Mahaffey's greatest problem, however, was lighting. The house, dark to begin with, especially against the blazing southwestern sun, was ill-equipped for electricity. Fortunately adobe walls are thick, and the architect had them dug with channels to carry modern wiring.

"This house," Mahaffey says, "was



ABOVE: The dining area, defined by a long beam carved by Ina Cassidy and sited to take advantage of northern light, was the studio of the original artist/builder. Near the 19th-century pine table and Hickory Manufacturing dining chairs is a wooden lion by Leroy Archuleta. Sofa fabric from Glant.

The Mahaffeys have filled their residence with art and antiques that capture the spirit of the Southwest. LEFT: The living room, with corbels and beams from the Nambe Pueblo Church, is highlighted by *Chamisa*, a circa 1940 landscape by Sheldon Parsons, and *Woodpecker*, by folk artist Felipe Archuleta.



OPPOSITE: Mahaffey converted the carriage house into a design studio/guest room that exhibits a Navajo sampler, a Seminole pine-needle basket and a Tarahumara rattle. At rear, a 1920s folk-art firescreen. The Kreiss wicker sofa is covered in Glant fabric.

built with loving hands." It has been restored with the same. The architect delights in pointing out the round bricks in the entrance hall and the carved ones in front of the living room fireplace, originally from La Fonda Hotel. They delight him not only for their uniqueness but for their history. "Gerald Cassidy," Mahaffey says, "did some work for the company that built La Fonda. He got these fireplace bricks from the original hotel, which is still standing in Santa Fe's main plaza. And some of his paintings still hang in the lobby."

Everything inside the house was bought with the same care, intelligence and passion for authenticity. The furnishings—chosen with the help of Fritz Kailer of Kailer-Grant Designs—and the paintings, pottery and rugs all have the indefinable quality of the Southwest. Along the shelf over the massive old fireplace in the living room is a collection of Indian pottery that includes a piece by the grandson of Maria Martinez, one of New Mexico's legendary potters. A blue-beaded Shawnee chief's stick hangs on the wall above.

And the spirit of the house? Mahaffey, a rational man, scoffs, but then reconsiders. In the living room is a *retablo* of St. Cecilia, patron saint of church music and patron saint of the house. "In the wintertime," Mahaffey admits, "a beam of light comes through the window and makes a halo around her face." And yes, he adds, warming to the subject, "the whole house talks. There's something about the shadows on the walls, the patterns of the leaves outside. . . ."

That "something" has brought generations of artists to New Mexico. The mysterious beauty of the landscape, the art of the Southwest, the blend of Indian, Spanish and Mexican cultures drew Gerald Cassidy here as surely as the mountain air did. And it drew Michael Mahaffey, too.□

BELOW: The simply furnished master bedroom, with plaster coving between ceiling beams, is accented by a ceramic bowl by Tim Moor and a large pine trunk. Clay figure *Ristra Stringer*, right, by Lucille Mares rests on a circa 1930 Chimayo sampler. Adding color is a circa 1920 Indian blanket. Cane-and-branch chair from Hickory Manufacturing.





Set in the low hills of the Santa Monica Mountains, the house Johannes Van Tilburg designed for Dr. and Mrs. William C. Janss, Jr., "grew out of three time periods as an interpretation of the owners' varied art collection," the architect says. ABOVE: At the entrance, 18th-century Spanish gates and a pedimented balcony refer to traditional European sources, while the stepped and curved stone wall blends modern and American Southwest influences.

Architecture: Johannes Van Tilburg

TEXT BY JOSEPH GIOVANNINI
PHOTOGRAPHY BY MARY E. NICHOLS

THERE ARE STORIES in the house of Dr. and Mrs. William C. Janss, Jr., and they start at the front gate.

It was Dr. Janss's grandfather, a Los Angeles developer, who was largely responsible for giving Westwood a Spanish Colonial style in the 1920s and 1930s. And when Dr. Janss's father, traveling in Spain several years ago, came across a pair of heavy antique doors with hand-wrought hinges, he called his son in Los Angeles and asked whether he wanted the doors for the new house architect Johannes Van Tilburg was building for him in the Santa Monica Mountains.

The doors were shipped and used as the imposing front gates opening to the forecourt—and walking through them is like stepping through the introduction to an architectural biography of the family.

OPPOSITE: The forecourt features a pond and a single concrete column that lends a fragmentary effect to the design. "Thick plaster walls with small windows," says Van Tilburg of a recurring design element, "are a reference to the Jansses' Southwest artifacts."







ABOVE: The living room is a double-height space in which the furnishings are contemporary and the walls expansive to accommodate the Jansses' modern art collection. Painting by Ron Davis; sculpture (right) by Mark Lere. Adjacent to the Navajo blanket is a vitrine designed by the architect for a collection of Southwest Indian pottery. The fireplace is of the same stone as the façade.

OPPOSITE: Inside the entrance hall, "the main axis of the house is created by the metal trellis, which originates at the door and flows out through glass partitions toward the canyon," says Van Tilburg. The table is 16th-century Italian in style.

ABOVE: An angled skylight and a structural steel beam define the second-story landing, which houses a compact library. Smaller bookshelves and the door to the front balcony are cut into the stone wall, right.

The wide, shallow forecourt is bounded on the opposite side by a high wall, made of local Bouquet Canyon stone, that stretches from one side of the property to the other. There are poetic reasons for the wall—the stones are of the same color as the surrounding hills—but there are also personal, more biographical ones. Dr. and Mrs. Janss collect American Indian artifacts, and this wall could well be a ruin in which pottery fragments were found. Van Tilburg likens it to an archaeological excavation representing what he calls the house's "first layer of time."



RIGHT: The master bedroom features a pitched cedar ceiling. Joseph Cornell's *The Geometric Bear* is on the foreground table. Painting by Juan Genovés. Interiors are by Johannes Van Tilburg & Partners.

The entrance doors are set into this wall, beneath a balcony with Mediterranean allusions. Inside, there are other elements that seem vaguely Spanish, or Spanish Colonial. A colonnade of concrete columns resembles the outdoor corridor of a hacienda. The ceilings are made of exposed wood beams. Small, square windows are detailed as though the walls were made of old, very solid masonry. At the far end of the three-bedroom, two-story house is a tall chimney made of the canyon stone so prominently used on the façade—the Spanish Colonial house has been nested within the armature of archaeological ruins. The Jansses' collection of European furniture—heavy pieces made of dark woods—settles well within this house.

Van Tilburg, who came to the United States in the early 1960s after his architectural training in Holland, conceived the Spanish-like design with modern modifications. The double-height living room appears as if it has been carved out of two original floors, with the floor of the second story removed—small windows look stranded and vestigial in the upper reaches of the wall. The back wall has been cut out for a plate-glass window giving a view of the hills beyond—a view of the way the land was when the Jansses first developed parts of West Los Angeles. Van Tilburg's modernist interventions onto the "older" Spanish house also have a strong visual rapport with the Jansses' collection of modern art. The living room's exposed, structural steel beams are as contemporary as the works by such artists as Ron Davis.

Johannes Van Tilburg was perhaps predisposed to creating a house with a sense of family history. He is a descendant of architect-builders, and the house in Holland in which he was raised—built in the 1700s—has traces of the work done by generations of his ancestors. "I'm used to this kind of reshuffling of the pieces," he says. "I grew up that way."□

"Perched on the edge of a canyon, nestled in foliage, the house shows itself here as a villa," says Van Tilburg of the rear garden façade, with its Roman-style railings, glass doors and small, square windows. A terrace opens off the master suite.





The lap pool and trellis extend to the edge of the glass wall in the living room. "Modern cutouts capture and frame views of the outdoors and extend the living room out into the canyon," says Johannes Van Tilburg.



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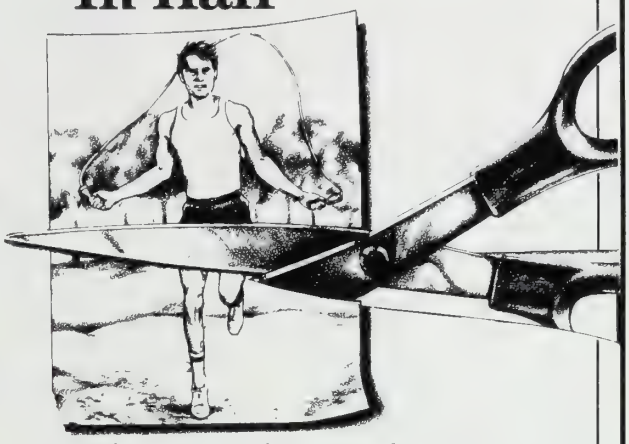
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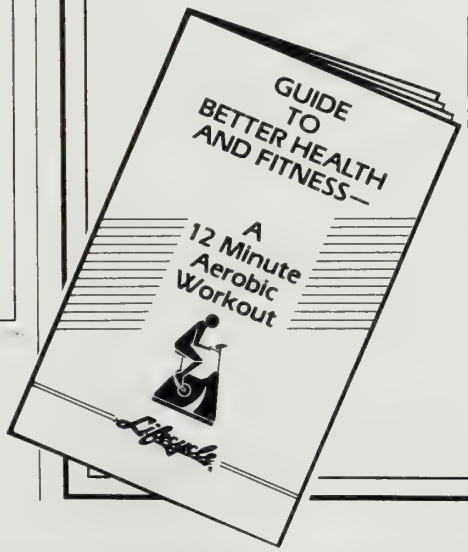
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James Rogers's Beaux-Arts Townhouse
continued from page 80

reupholstering many of the furnishings, worn though they are. "I love the idea of not re-covering," he says. "There's a reality, a continuity to it. It shows self-assurance."

The third-floor master bedroom is more scholarly, less soldierlike, than the rooms below. Its packed bookcases and stenciled wallpaper borders are given a romantic lift by lace draperies fringed with crystal beads.

Rogers had initially resisted the idea of draperies—of any sort and in any room. "This is one of the rare houses in New York that's open on three sides," he says; it fronts on Riverside Park, has a rear garden and a side yard. "Because the windows look onto trees," he continues, "it's like living in the country. I wanted to bring the country inside."

Irvine persuaded him that the proper window treatments would draw the rooms together. And that far from impeding the sense of the pastoral afforded by the sight of trees, they would enhance it. "I got educated," says Rogers.

Irvine settled on the period he felt best reflected the style his client sought: the brief reign of William IV in the 1830s.

From the roof of the mansion, the views are unobstructed. There Rogers has built a large deck, not only with a kitchen but also with a hot tub, shower and sauna. At dusk he and his guests can gaze out over the park and the Hudson River to the sunsets that color the sky behind the bluffs of New Jersey. "Because of the deck, I like to call this my country house as well as my city house," says Rogers. It is, as well, a house that explores a historical period to make an utterly personal statement.□



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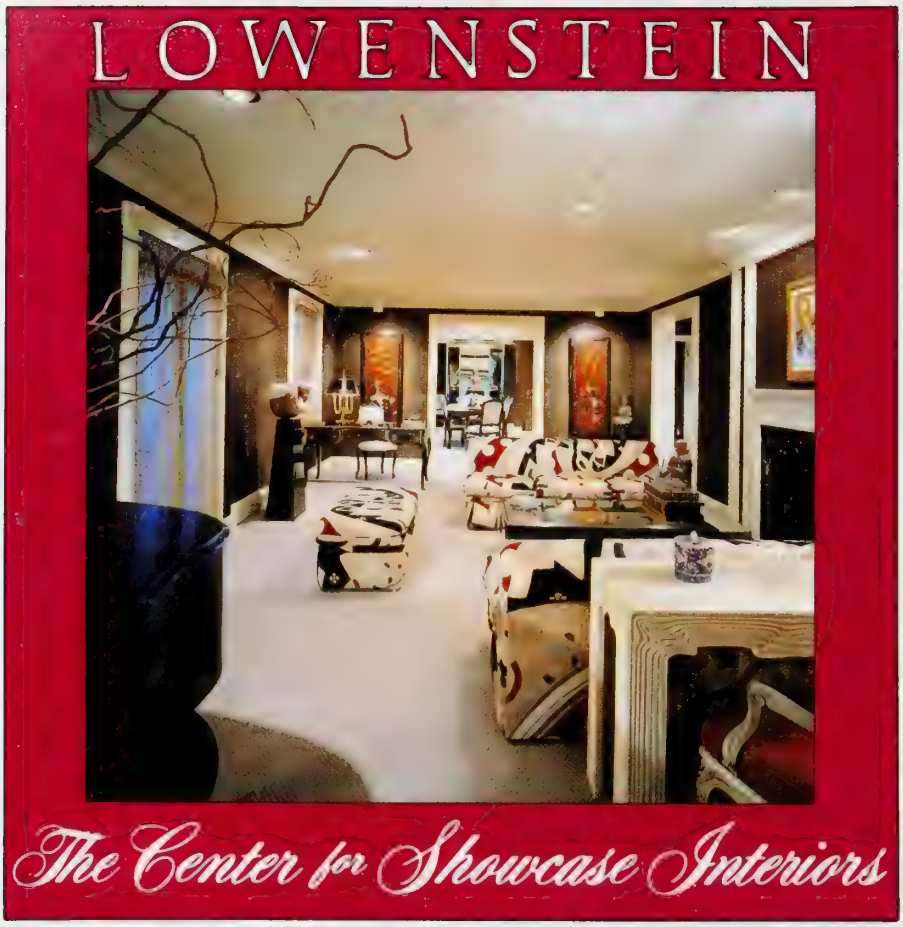
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Ormolu
continued from page 89

of the age, the master gilders and bronzemakers functioned essentially as subcontractors to the *ébénistes*, so the names of the men who created the gleaming bronze mounts are largely unknown to us; once thought to be an artist's mark, the "Crowned C" stamp found on much ormolu dating from the 1760s is actually a revenue stamp. Of the few identifiable names, Jacques Caffiéri (1678-1755) and Pierre Gouthière (1732-1813/14) are the most celebrated, the latter especially for devising a method of producing a matte finish more attuned to the comparatively restrained, classically influenced taste of the later years of the Bourbons. It may be that many workmen of the craft perished early; the gilding process involved burning off the mercury with which the reduced gold was mixed, and prolonged exposure to the mercury vapor was dangerous, indeed generally fatal.

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DECORATOR PREVIEWS

continued from page 100

lovely simple garden with straight lines and a feeling of space. William Wheeler planted it all in white, a color that seems the ultimate luxury in New York, and every cat in the neighborhood discovered it simultaneously and used it for trench warfare and as a feline latrine.

So now we had bedrooms, baths and a kitchen, and after applying another coat of white paint to the downstairs we thought we were through. For a time we were perfectly content, then we noticed that however much white paint we applied to the walls we couldn't get people to sit down in the living room. They would look out the windows, refuse offers to relieve them of their coats, and soon they would leave. So began Phase Three.

Rendell Fernandez came and looked at the house and broke it to us gently that people weren't comfortable sitting in what seemed to be the bottom of a (white) well and that some remedial architectural work would have to be done. We mentioned white paint a couple of times but he didn't seem to go for it. Some men with sledgehammers came, and Mike went on a national tour with some play or something, and nobody ever retaped the plastic dividers that were supposed to keep the different brands of building dust apart. Space and my blood pressure do not allow me to discuss what the upholsterers did to us. Suffice it to say that it will be a close race between the four-year anniversary of moving in and the arrival of the last piece of furniture. Yes, it was worth it. No, we won't be doing it again in a hurry, i.e. ever.□

We were in that state of happy ignorance which believes that a couple of coats of white paint will solve everything.

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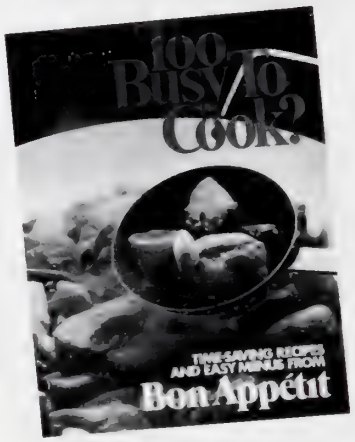
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A Sense of Fashion
continued from page 113



Il Cappello con le Piume, Giovanni Boldini, circa 1880. Oil on panel; 11½" x 9¾". Boldini conveys the sophisticated style of café society in a spontaneous portrayal free of formality and abundant detail. Borghi & Co., New York.

in Manet's *In the Conservatory*, a portrait of the owners of a fashionable shop on the rue Saint-Honoré. Monet actually based several of his female figures on contemporary fashion plates, and Renoir clearly was enchanted by the beautiful clothes worn by some of his more socially prominent sitters.

It is hard to disconnect the radical change in fashion that has characterized the twentieth century from the equally radical change in art that accompanied it. Some of the more advanced artists of the early twentieth century, like the Viennese Gustav Klimt, transformed their paintings into flat fields of dazzling, decorative patterning in which sweeping robes outshine the heads of the female sitters. In Klimt's art it is as though the painted pattern of clothing has finally overpowered the human individual completely.

Suddenly, after World War I, skirts became short, hair was cropped, the formerly opulent bosom flattened to boyish proportions, the waist hidden. The angularity and flatness of the revolutionary women's fashions of the twenties may perhaps be linked to Cubism, but there are even closer connections. Some avant-garde artists, like Sonia Delaunay, actually designed fabrics, coats and dresses so that fashionable women and their surroundings could participate in the visual revolution of their time.

Fashion and painting, then, boon companions in the past, have continued their relationship in our own century, even if the interchange between them is often deliberately provocative. Whether the clothes shown in works of art are charming or elegant, authoritative or bizarre, it is clear that fashion in painting is not just a matter of surface appearances but points to deeper social and psychological realities as well. □

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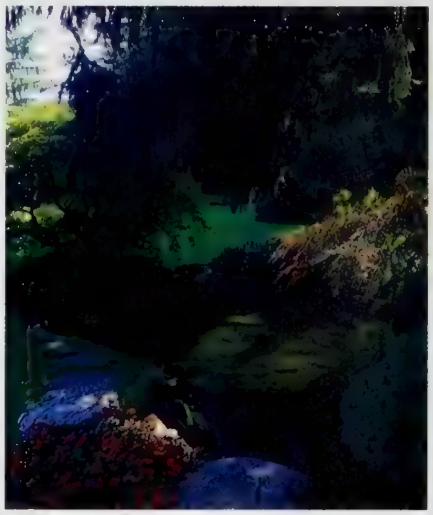
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Plotting an Alpine Cliffhanger
continued from page 127

on the mountaintop. As a boy, Baron Bagatti Valsecchi often watched the milk and butter being sent from summit to summit by *téléphérique*, a mechanical system of wires stretching across the chasm.

The New Garden continues the theme of landscaped levels. The available rock is striated granite, which breaks into natural slices. This has been used to reinforce the terraces. Lupine, phlox, fuchsia, buddleia and countless other plants are massed against the terrace walls. A flight of steps embedded with small flowering shrubs and rock plants leads to an upper level. There, a swimming pool, added recently as a modern-life necessity for the Bagatti Valsecchis' young daughter and her friends, once posed an architectural challenge. It had to be built into the rock and absorbed into a terrace system already in existence, an area formerly used for vineyards.

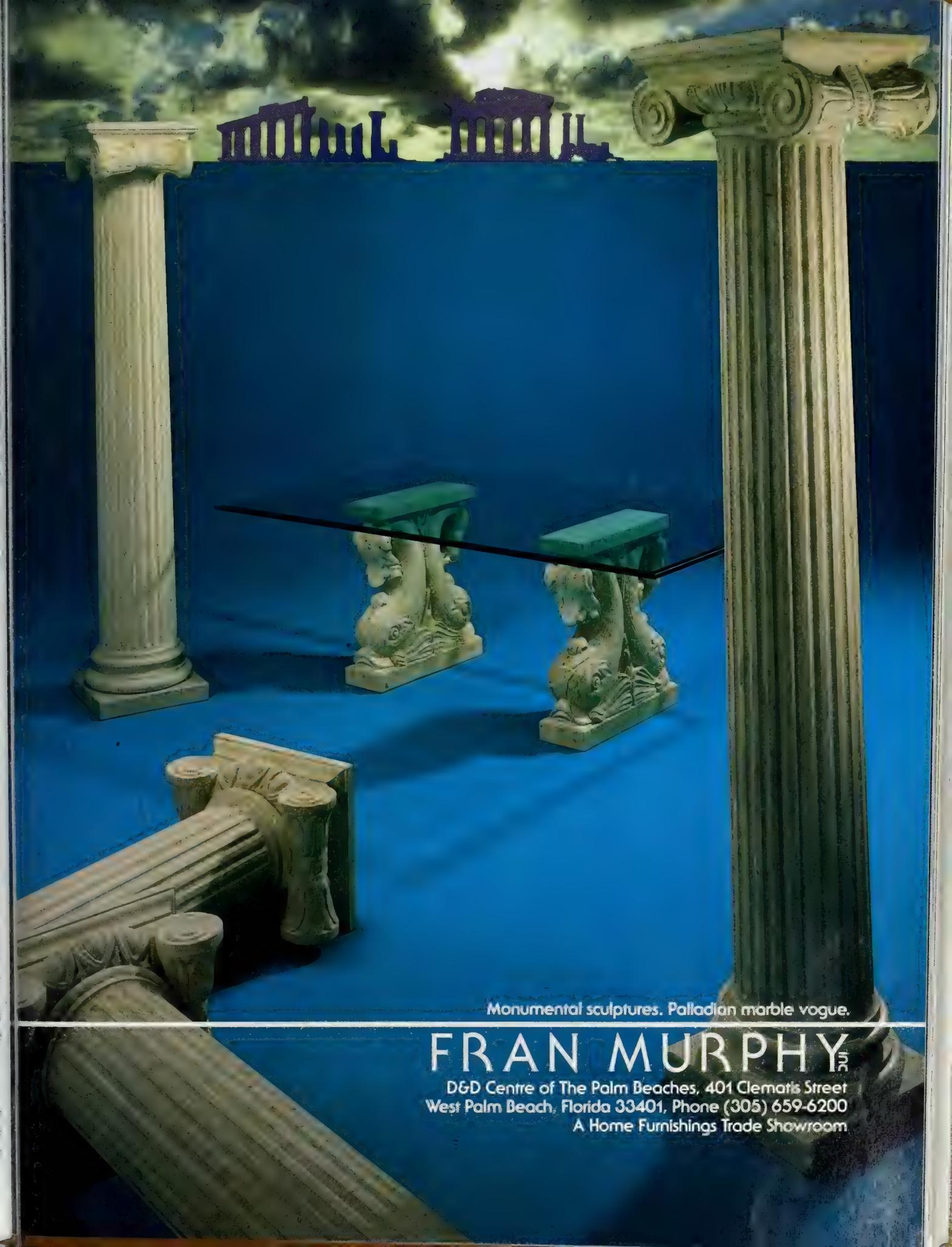


In the shelter of a massive fir tree, scarlet impatiens and evergreen shrubs encircle a sun-dappled pool near the house.

On the opposite side of the road leading to the villa, a plaque in the wall is engraved with these words:

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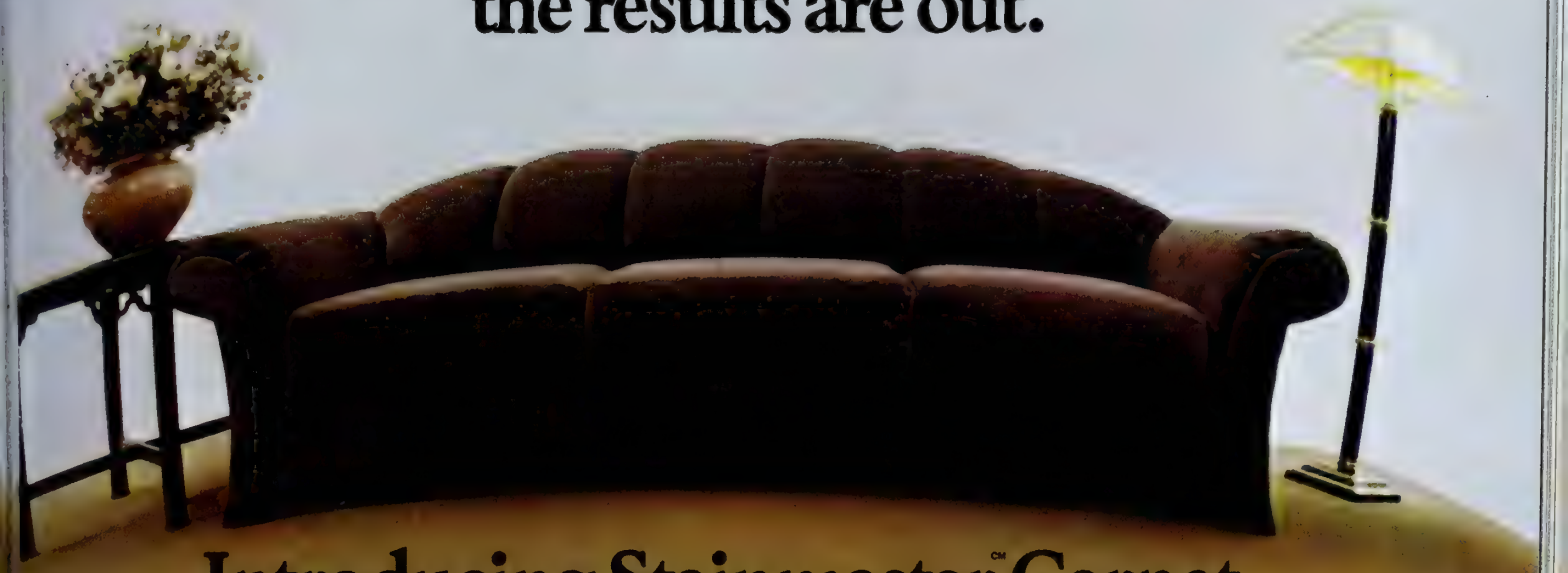
(O traveler who comes from many a mile,/At beautiful Cardano rest awhile.) It is an invitation which should not be ignored.□


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Of course, not all plates go up in value; some go down. But our market analysts have identified "Pao-chai" as the plate market's next likely winner.



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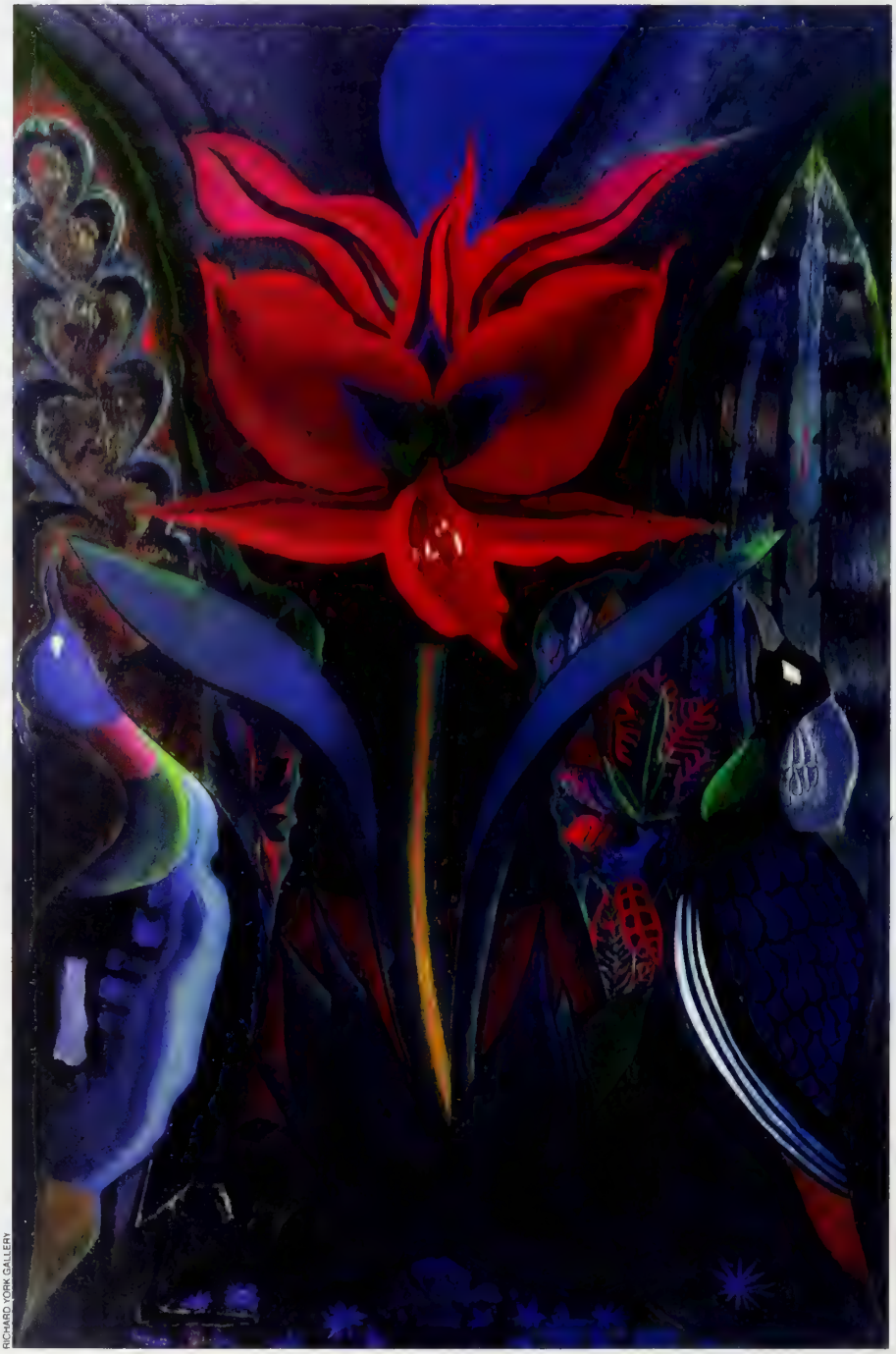
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American Themes at the Richard York Gallery

By Michael Weber



RICHARD YORK GALLERY



FELICIANO

ABOVE RIGHT: Richard York stands before *Pumpkins,* 1892, by Emil Carlsen, an example of the diverse American art ranging from 1820 to 1940 exhibited at his Manhattan gallery. ABOVE: *The Red Flower,* 1929, is the work of Joseph Stella, noted Futurist and member of the Société Anonyme.

THE THREE CURATORS from the Mississippi Museum of Art are concluding a week of collecting at New York galleries. They know what they need for their forthcoming exhibition and auction, and they are precise in their expression. "Nothing with snow in it," instructs one. "City scenes are fine," suggests another. "But not northern city scenes," his colleague adds. Price range is mentioned and noted matter-of-factly.

Richard York, owner of the nearly six-year-old gallery that bears his name, nods understandingly. While he listens, he carefully considers a dozen or so pieces from among his collection of nearly five hundred paintings, which collectively represent a somewhat eclectic yet also popular choice of American art between 1820 and 1940.

"All right," he says, standing before the group in shirtsleeves and tie. "We'll just pull out a selection of things. And feel free to speak up and say, 'Richard, we hate that.' " For the next hour, York and his associate Eric Widing go back and forth between

continued on page 166

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continued from page 162

the showroom and a nearby storage annex, setting up work after work for appraisal. Richard York complements each painting's capacity to speak for itself; he is a well-informed historian, social commentator, critic and storyteller. He gives his fellow southerners—York is Nashville born and bred, a Vanderbilt graduate—reasons beyond the painting itself to fall in love with each work.

The Mississippians tend to do just that, expressing enthusiasm for nearly everything York selects: a George Harvey of a small boy blowing soap bubbles; a John Francis Murphy New England landscape; a pair of still lifes "that we found separately and reunited," York mentions. He introduces an 1861 Martin Johnson Heade—"the first major Luminist sunset ever painted"—and directs attention to the barely visible de-



RICHARD YORK GALLERY

In *Portrait of Miss F. de Forest*, circa 1898, William Merritt Chase portrayed a member of a prominent New York family of art patrons.

tails of reflected light on the somber Narragansett Bay.

The next is clearly a favorite: a large work by the southern landscapist Joseph Meeker, considered to be one of the best he ever painted. The 1879 oil is a sensuous delineation of a bayou as seen, perhaps, from the point of view of an alligator. When a spotlight is adjusted to shine directly on the painting, Meeker's bayou seems to leave the canvas, and York's audience is immediately enveloped by the distant place, which ranges from a seemingly cool dawn to a humid dusk abuzz with mosquitoes.

"We love the show, Richard," one declares. "Do you come along with the pictures?"

One does get the impression that if Richard York could add a few extra days to his seven-day work week, he might indeed accompany the work he sells. Not that he doesn't have the capacity for detachment—"I do have a business to run," he reminds himself—but his spirited enthusiasm travels well and far. "I *like* to buy pictures," he says. "A collector gets a charge out of buying a picture and having it, and I do too. I enjoy getting a new painting to look at and study—like that Heade, for example. That's my tranquil picture. When I'm staying here late, paying bills, I'll just pull it out and enjoy it. Sometimes I feel it's an honor to hold a picture, look at it, and then be able to offer it."

York's office has recently been hosting *The Headless Horseman of Sleepy Hollow*, an 1839 Albertis D. O. Browere work as riveting and frightening as the Washington Irving story on which it is based. Another jewel is by nineteenth-century still-life painter John F. Francis—a rendering of cakes and strawberries set in and around an optically intriguing silver place setting. Discovered in a private midwestern collection, it had gone unseen by the public for nearly half a century and was therefore completely unknown to art historians.

When *New York Times* art critic John Russell wrote of York's gallery, "There's absolutely no telling what will turn up next," he was paying a compliment. Among collectors, York may be highly regarded for one of several collections: Hudson River School painters (including Cropsey, Kensett and Cole); American Impressionists (Prendergast and Hassam topping the list); representatives of "The Eight"; and modernists such as O'Keeffe, Sheeler and Joseph Stella.

Absent are written annotations beside each work. Why? "We want people to talk to us," York says, "and they will ask if they're curious."

Most of York's exhibitions, however, tend to have themes, not merely names. A show entitled "Sunset to Dawn: Views of the Evening," was made up of a series of exquisitely moody views of life at twilight. York had the jocular notion of opening that show on Halloween. "The Natural Image," another highly praised show, was an outgrowth of York's belief that Americans—including Imogen Cunningham, Arthur Dove, Louis Lozowick, Man Ray and others—produced a peculiarly organic modernism that had no counterpart among Europeans.

Born in the middle of the twentieth century, York was reading art books by age six. Though at one time he tried his hand at painting, he recognized he had only "a tiny bit of talent" for it. In college he majored in psychology with a minor in art history, the latter coming to dominate his coursework. After graduation in 1972 he weighed the merits of graduate school and travel. Still undecided, he struck upon the idea of becoming an art dealer because "it sounded interesting."

While seeking some advice on the profession from a Nashville dealer in American art, York was offered a job. For the next two years he traveled

continued on page 168

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The Richard York Gallery
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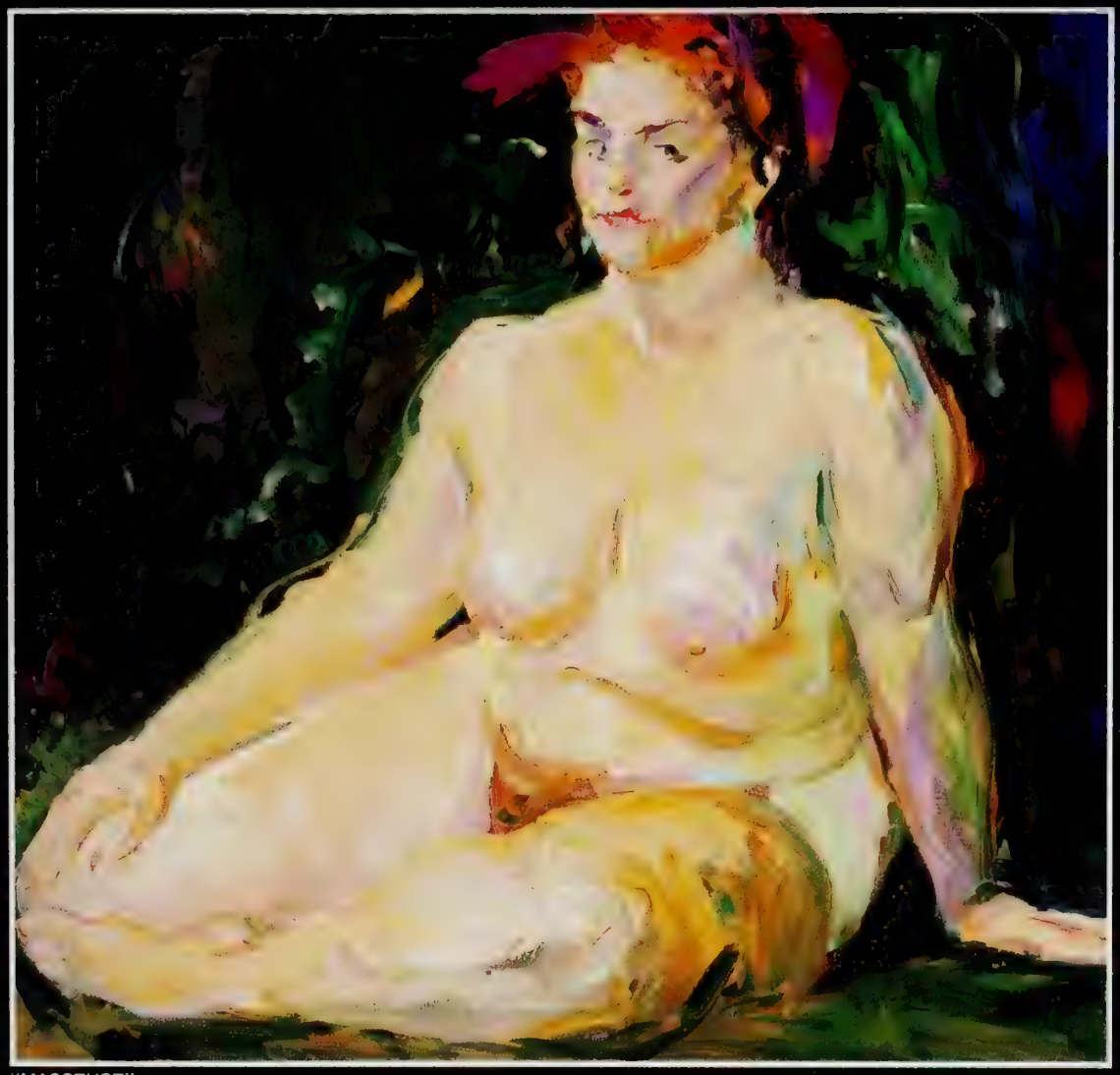
on the dealer's behalf, crisscrossing the continent, buying and selling American paintings—in the process garnering experience, a fine eye and numerous contacts. No graduate program ever devised could have turned out to be so useful.

His reputation soon came to the attention of New York's Hammer Galleries, where at the age of twenty-three he was appointed Director of American Art. Two years later he was offered a similar position at M. Knoedler & Co., and for four years prior to opening his own gallery he sharpened his skills as an associate at Hirschl & Adler. "There are a whole series of things that happened to me," says the self-proclaimed "new kid on the block" among the major dealers of nineteenth- and twentieth-century art. "Sometimes I think it was just a question of being in the right place at the right time." That time, of course, was the early 1970s, when new public and scholarly appreciation of American art led it to emerge from the dark ages of neglect.

At Richard York's gallery there is obvious care for, in York's phrase, "how the paintings speak to one another." In a current show, "American Artists Abroad," a large Walter McEwen portrait of a woman looks from one end of the gallery to a soft Dutch seascape by George Hitchcock—"the painter of light," as he was known. Conspicuously absent are written annotations beside each work. Why? "We want people to talk to us," York says, "and they will ask if they're curious. I think also," he adds, echoing Alfred Stieglitz, "that the most important thing about a picture is not necessarily the signature on it but the quality, how it fits into the time in which it was created."

Regarding collectors' concern about prices, York is adamant: "You've got to get down to brass tacks at some point. What is the saying—'If you have to ask the price, you can't afford it'? Well, bull! You've got to ask the price, and you have every right for the

continued on page 170



"MASSEUSE" 48"x50"

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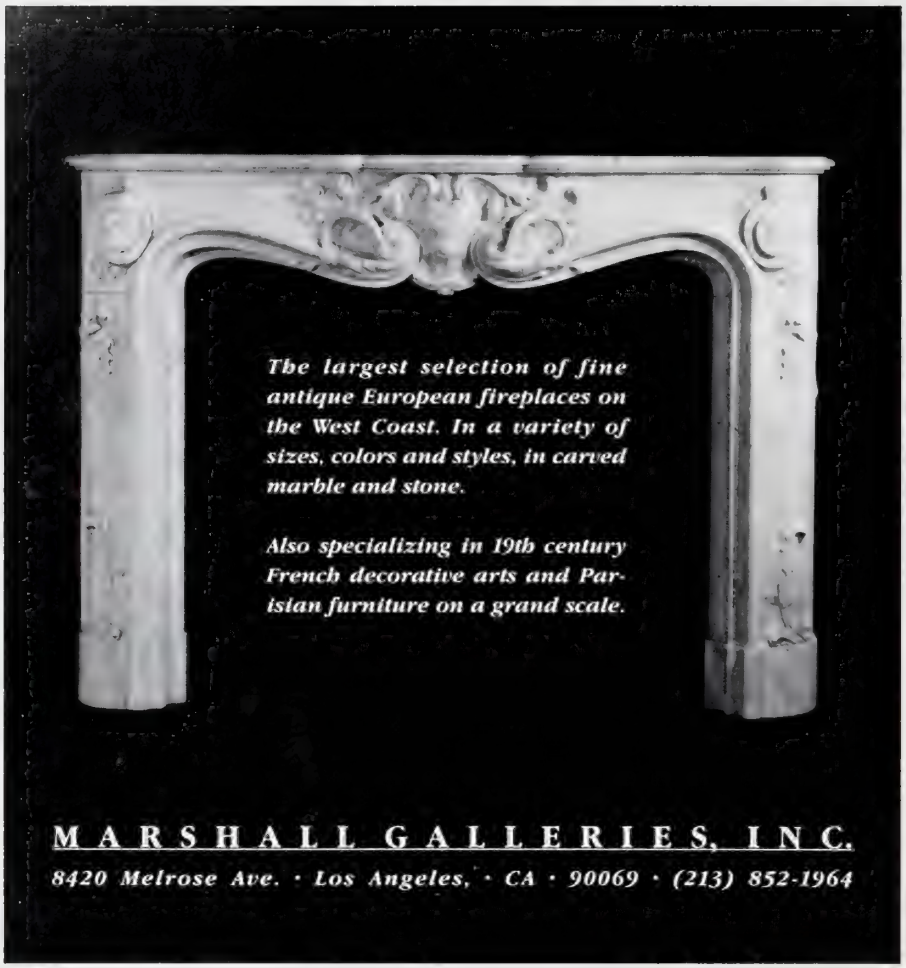
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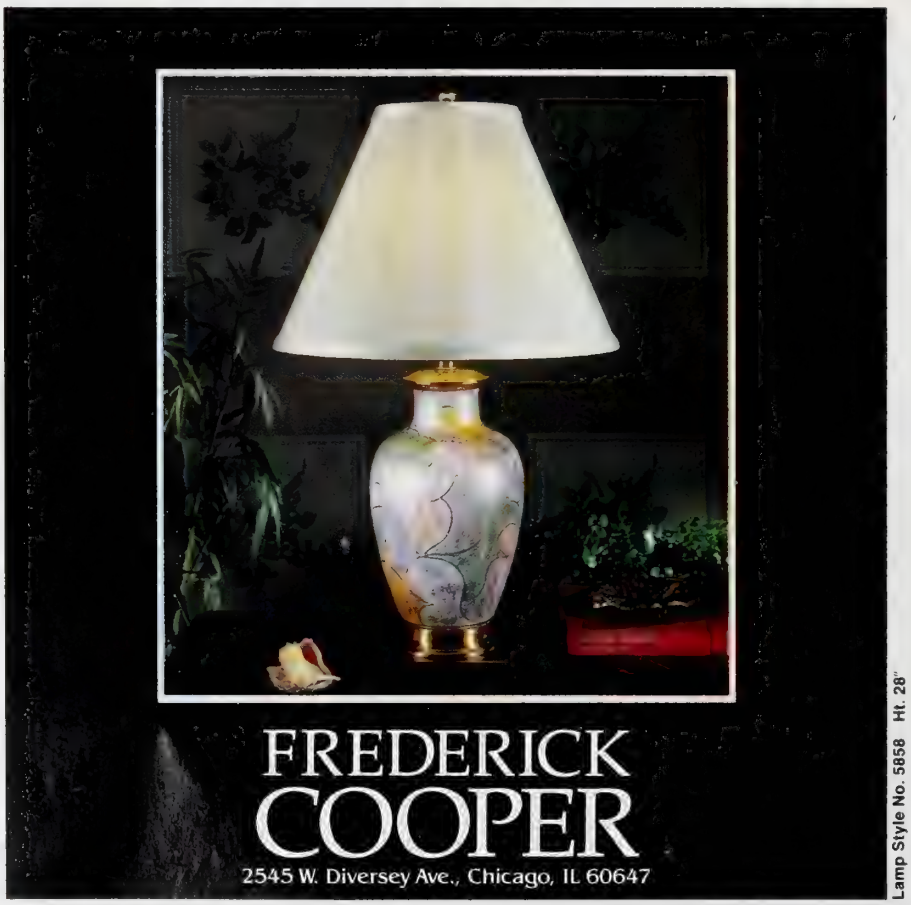
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The Richard York Gallery
continued from page 168

price to be justified." So he doesn't hesitate to ask new collectors what price range they may be considering; nor does that entirely restrict him in regard to what he will show them. Again, like Stieglitz, he is compelled by quality and the desire to show good art to a larger public.

He is proud of the gallery's flexibility as well as its iconoclasm. Demonstrating the latter, he will at times place advertisements for artists that are considered lesser or are virtually unknown. Two particular favorites are Will Henry Stevens, a southerner (1881–1949) and a modernist whose estate York has currently been handling; and Ellen Day Hale, a great-niece of Harriet Beecher Stowe and a student of William Morris Hunt.

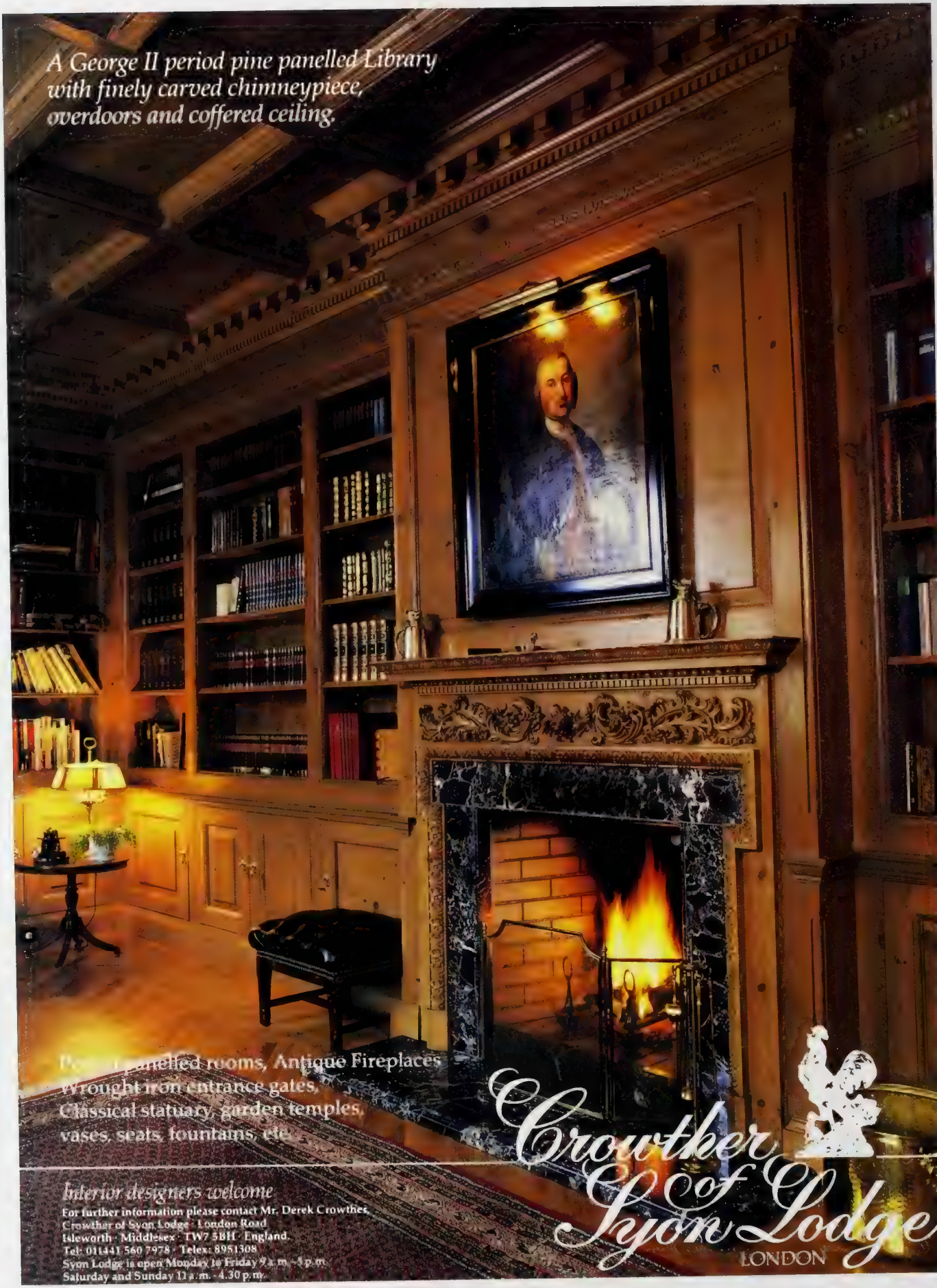
Does contemporary art have any appeal for York as a dealer? Though he admires many living artists, representing them is quite another concern, one he feels is best left to those willing to make an exclusive occupation of it. But that is not to say he's uninterested in contemporary art or artists. Not long ago, he recalls, he

He is a well-informed historian, social commentator, critic and storyteller.

stopped at Knoedler as a Frank Stella exhibition was being mounted. Chatting with Stella and art dealer Larry Rubin, York was suddenly flushed with excitement at what he saw around him. This was a historic moment, he thought—an ephemeral but memorable event that despite his devotion to the past made him feel at the very center of the art world.

And it is there that he intends to remain. "I'm young, and I count on being in this business a long time. After all," he adds with a grin, "the things that are contemporary today—in thirty years they won't be."□

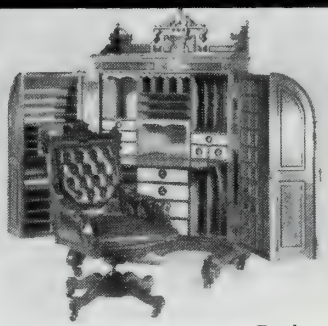

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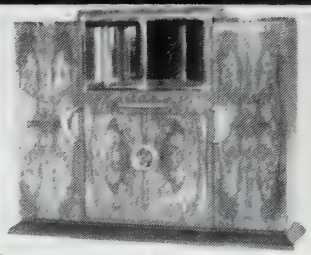
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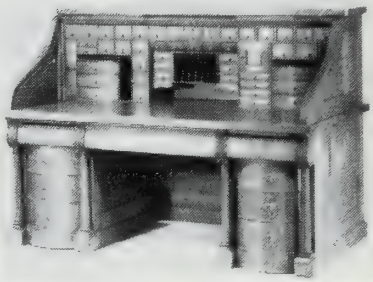
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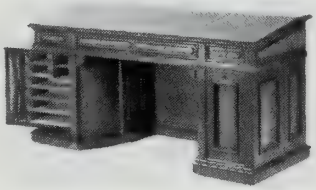
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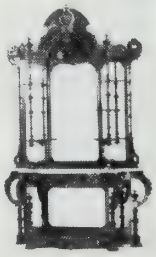
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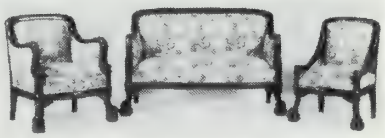
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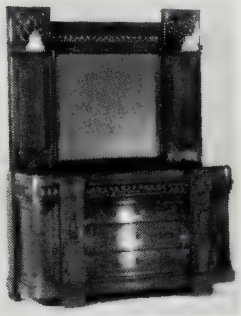
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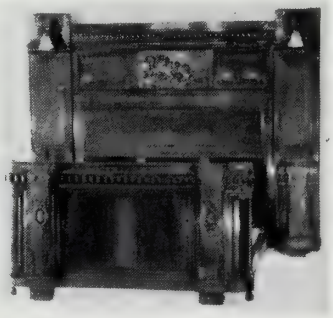
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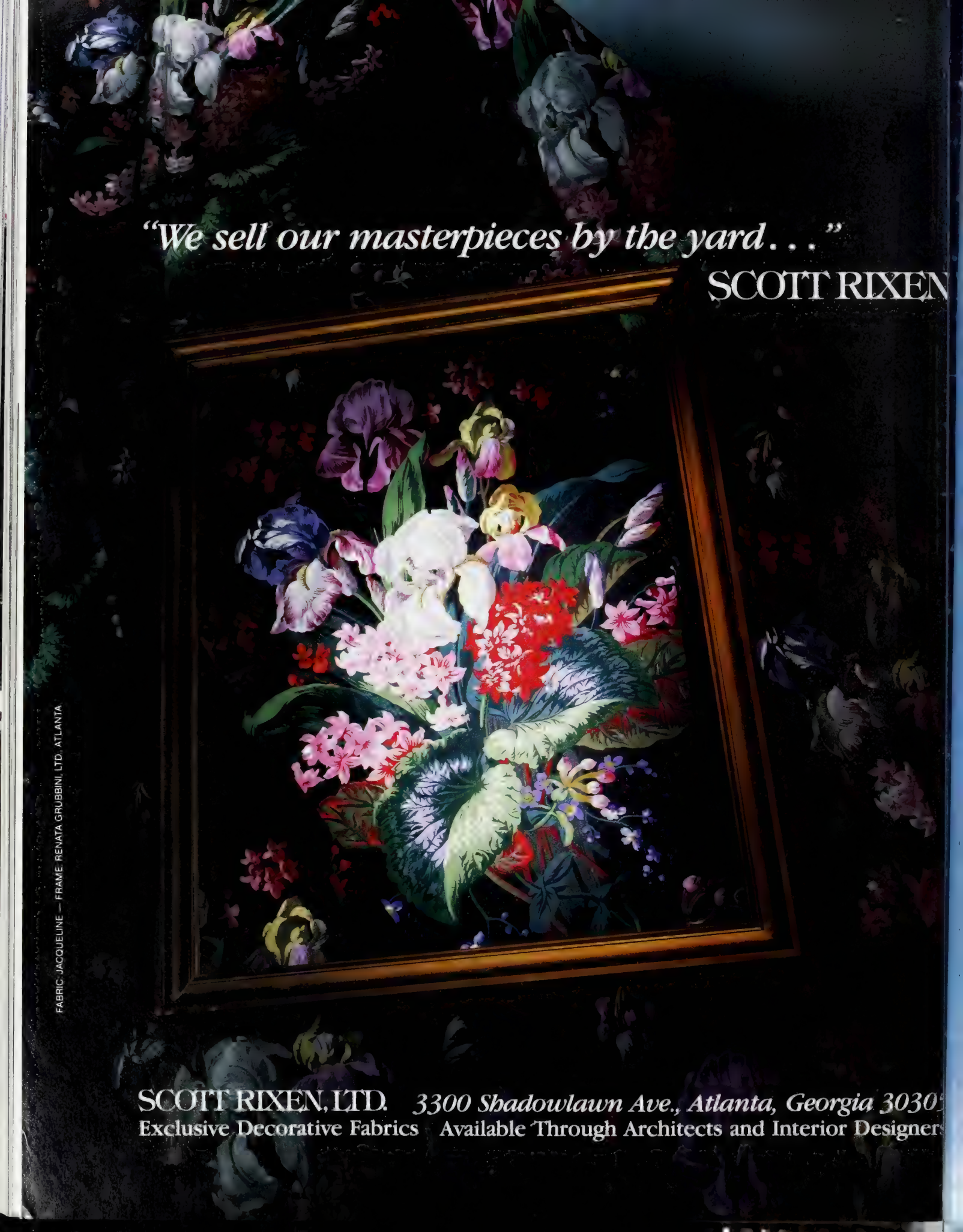
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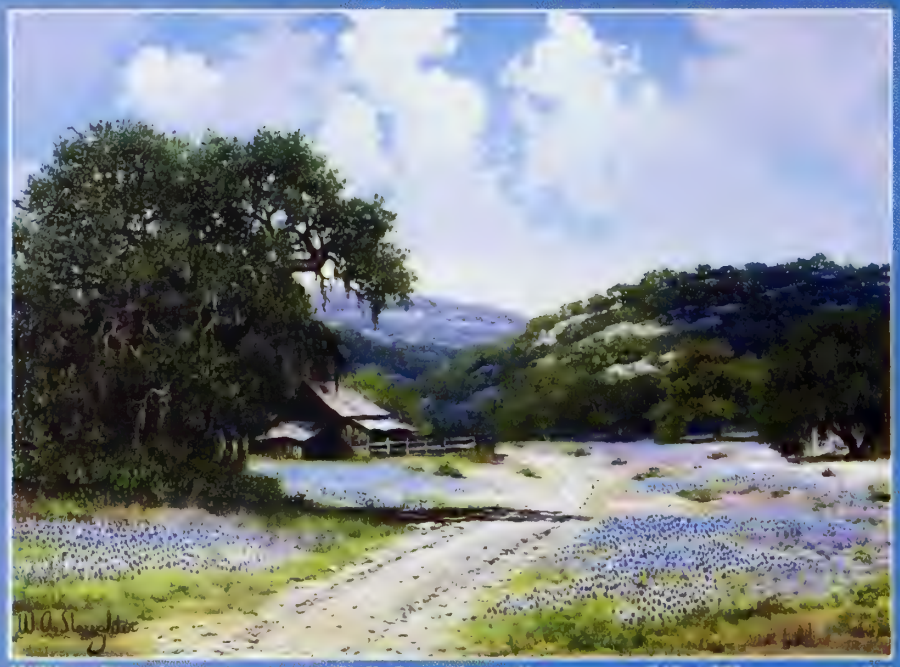


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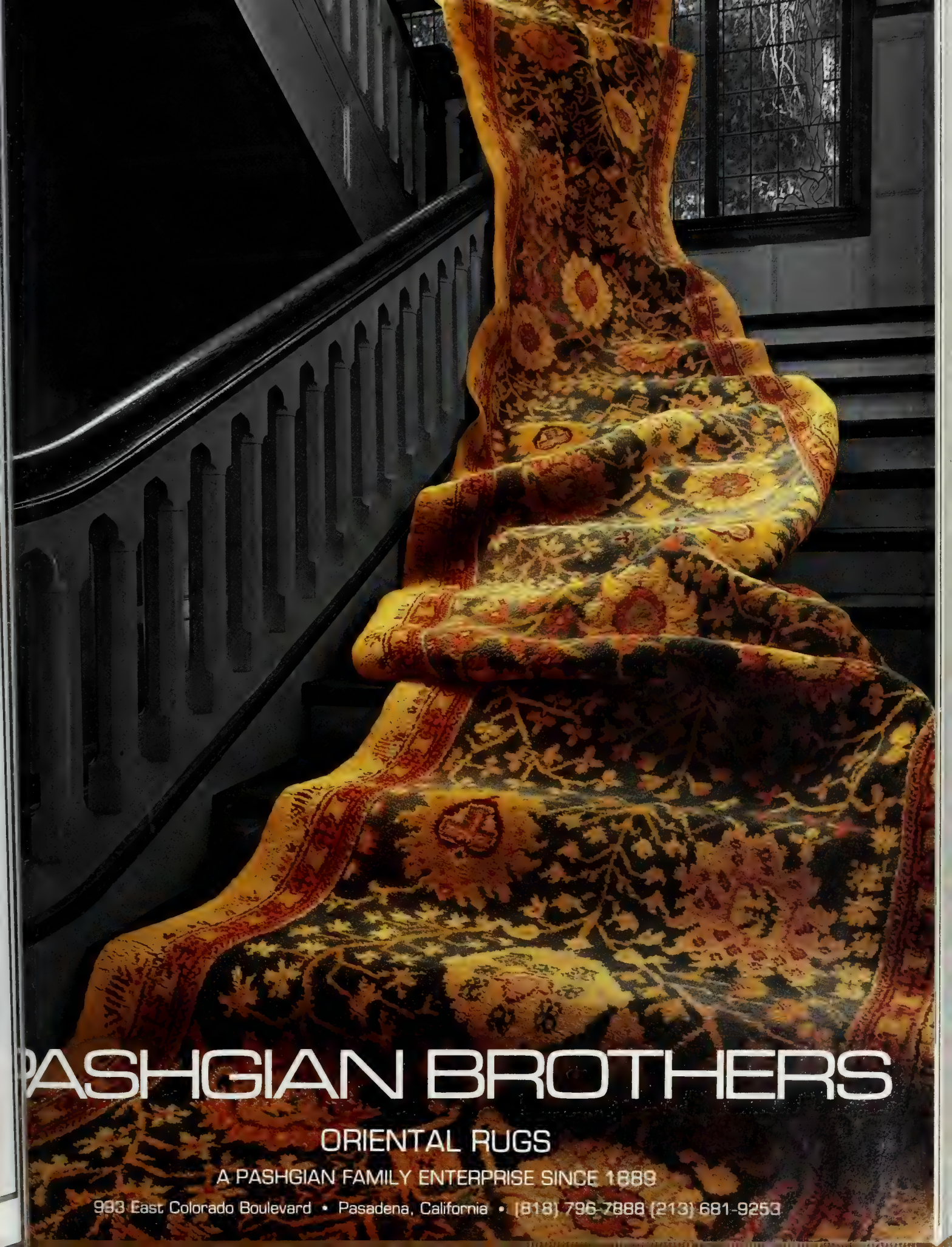
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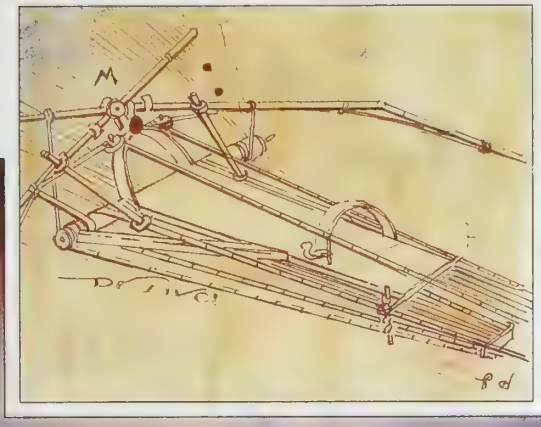
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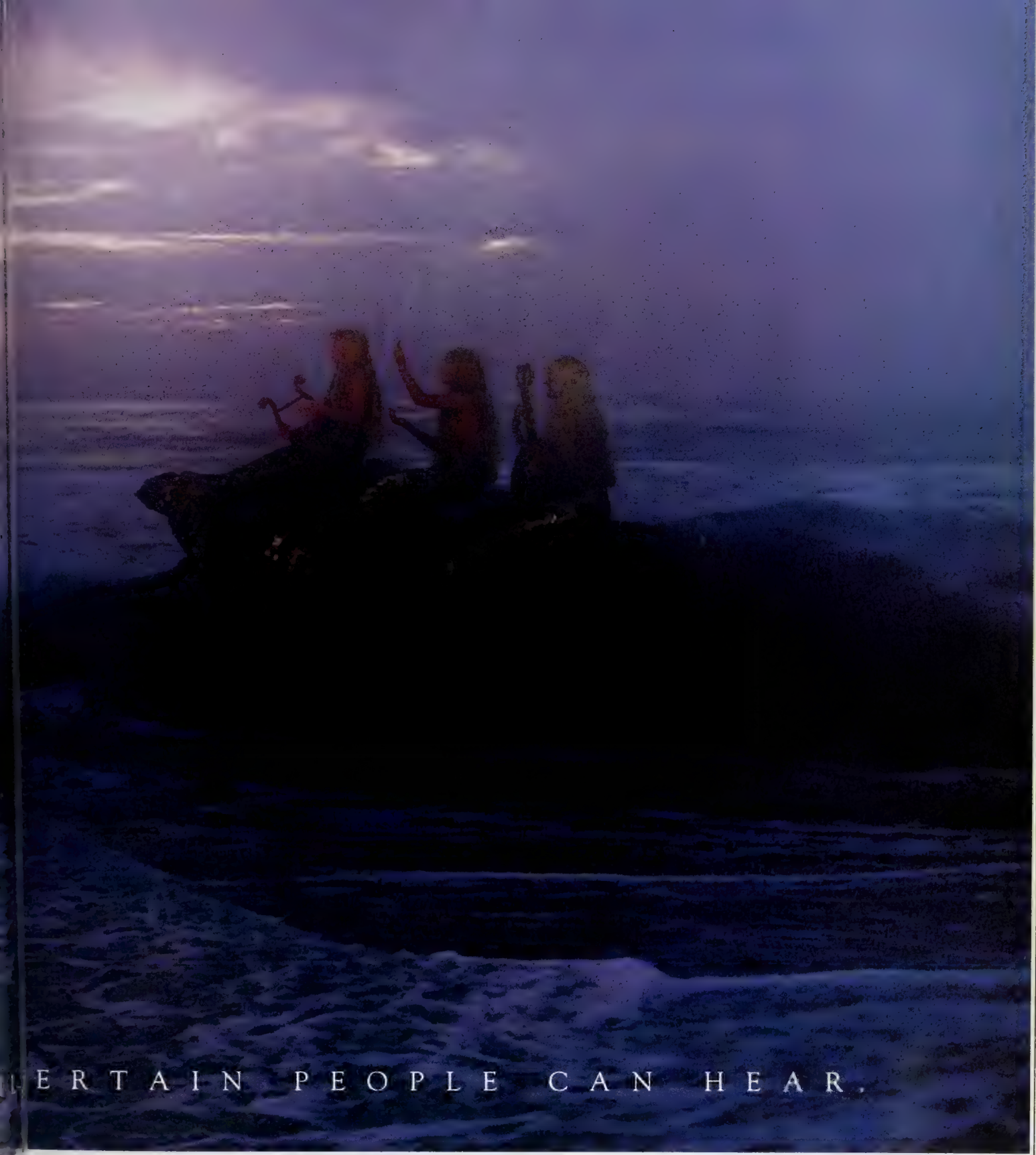
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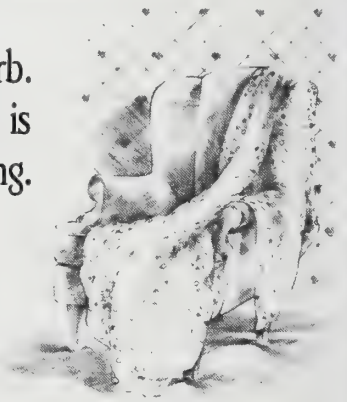


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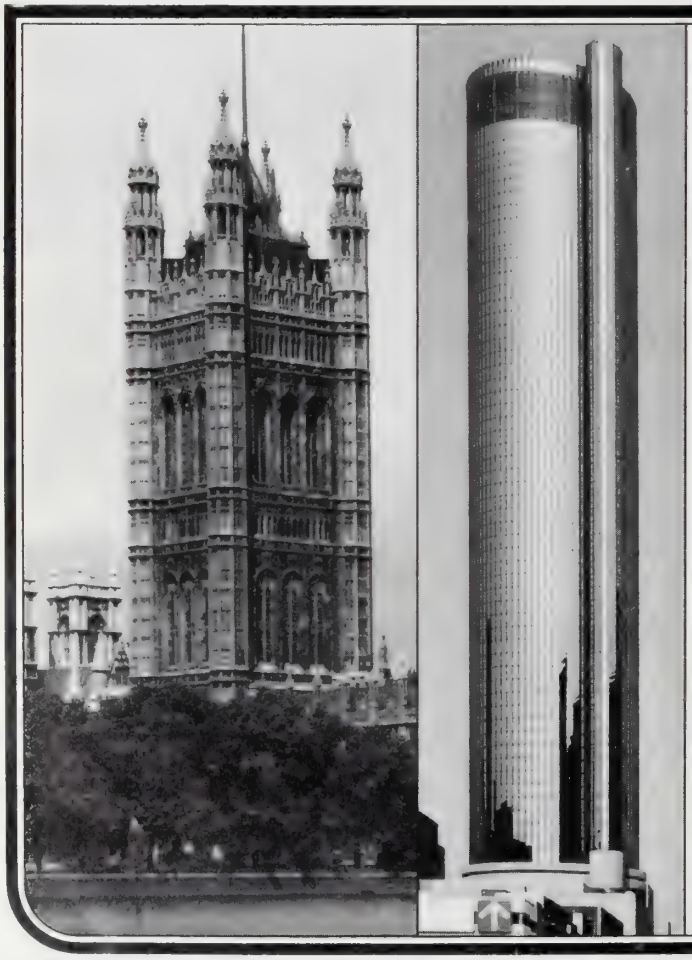
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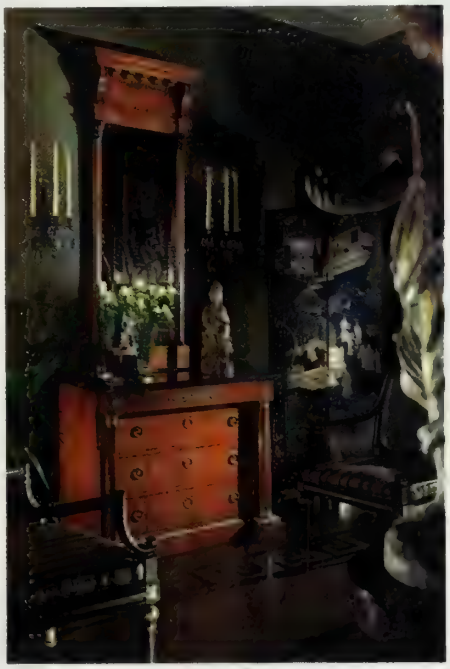
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LETTERS FROM READERS

The editors invite your comments, suggestions and criticisms.
Address: Letters, Architectural Digest,
5900 Wilshire Boulevard, Los Angeles, California 90036.

You won't believe what joy you brought me by revisiting Mr. Johnson's Glass House in your November issue. I had the pleasure of seeing it as a college student in the summer of 1951, and I still remember Mr. Johnson's hospitality. In 1959 he granted me an interview to advise me about a design career. I worked as an interior and product designer in the Baltimore area, becoming president of the Maryland chapter of A.S.I.D., and I now teach interior design in Tucson.

Warren Truitt
Tucson, Arizona

The feature on Philip Johnson clearly displays his architecture—past and present. I must commend you on the excellent photography and concise commentary. The article makes it easy to see how he has gone from his International Style Glass House to his Postmodern AT&T building.

Todd Cordill
Champaign, Illinois

It was with great pleasure (and just a bit of jealousy) that I read the article by Brooke Astor on crossing the Atlantic in style ("First-Class Passage," November 1986). What a thrill it must have been to have been part of the elegance that was the *Normandie*, the *Conte di Savoia* and, of course, the irreplaceable *United States*. I graduated as a Third Mate from the U.S. Merchant Marine Academy in Kings Point, New York, where I spent many an hour gazing at relics from the great liners of yesterday. I always wondered what it would be like to go back in time to make a crossing in the true sense of the word—the sense that was described so well in the article. I have worked for several shipping companies, but somehow that just can't compare with the magic of that age. It's definitely a part of history that most travelers today know too little about. Thank you for allowing readers like me to dream about the golden age of transatlantic luxury.

Mary O'Dowd
La Grange Park, Illinois

Robert Hutchinson's design featured in November was my favorite part of that issue. I have admired his work in the past, since I like the combination of natural materials and Oriental motifs. I was especially taken by the sandstone-slab tables—an imaginative adaptation that complemented his design and the existing architecture.

Miranda Bilroches
Tampa, Florida

I had heard of architect Aaron Green before seeing your article ("Pure Lineage," November 1986) and looked forward to learning more about his style. But though the text referred to the home's setting, there were no photographs of the overall structure, which I think would have added an interesting dimension to our appreciation of the interior.

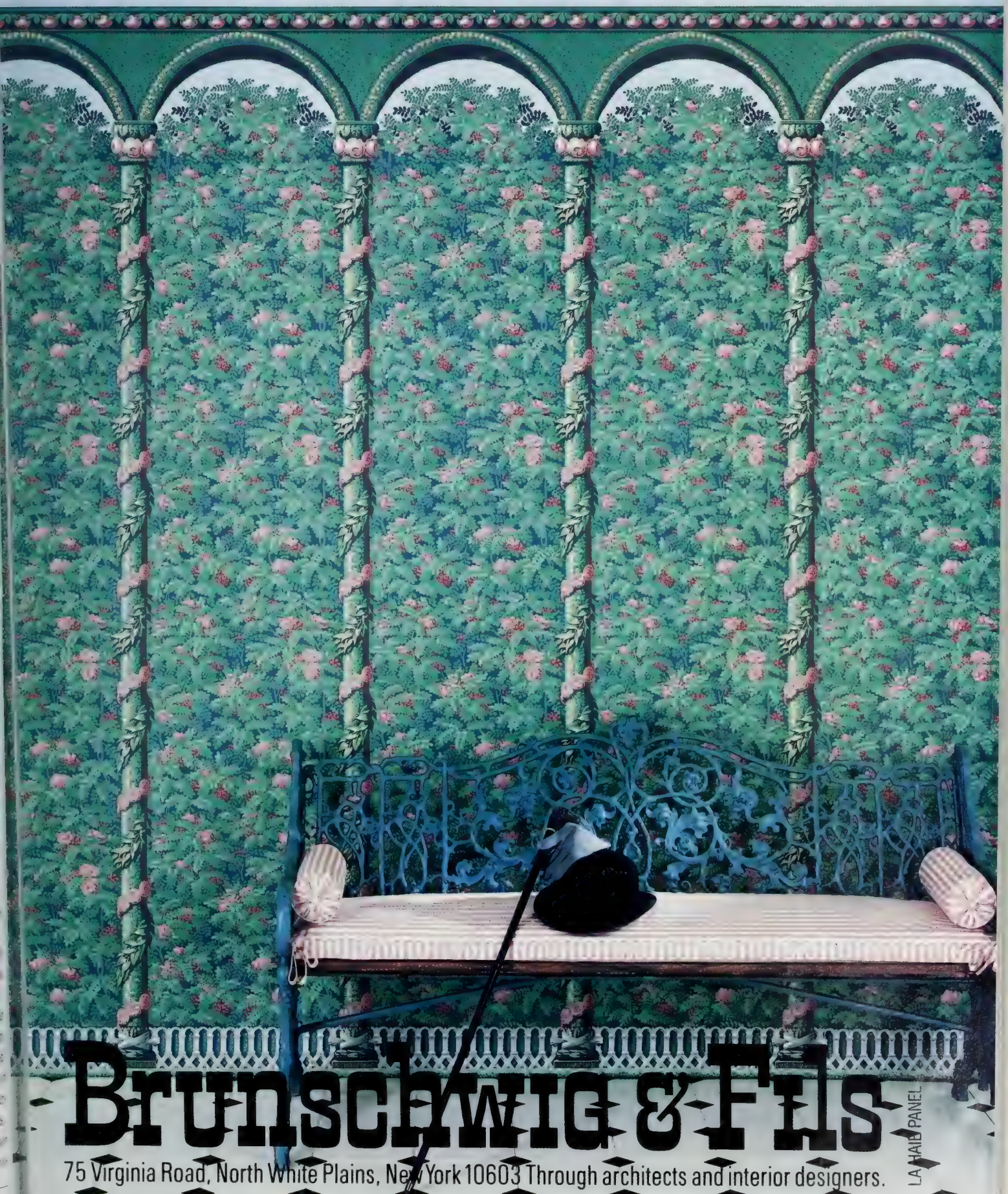
Wallace Roxbury
Taos, New Mexico

Donald Hall's text for "From the Harvest" (November 1986) was a stimulating accompaniment to the paintings shown. He truly managed to conjure the feeling of autumn that the artworks so masterfully depicted. As a transplanted Connecticut resident who misses fall's "grand opera" colors, I read his words with wistfulness as well as enjoyment.

Brad Ellsworth
San Diego, California

The article by J. P. Donleavy in your November issue ("To London from Mullingar") was most appreciated. His novels are a continuing source of enjoyment for me, and I was interested to see his byline in your pages.

Carlene Boyer
Chicago, Illinois



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PEOPLE ARE THE ISSUE


JOHN BRYSON

Some stories are thrice blessed. This month's feature on the residence of Ricardo and Georgiana Montalbán is distinguished by the talents of the actor, architect Ricardo Legorreta and author Carlos Fuentes. The result is both a celebration and an exploration—a celebration of the vibrant themes of Mexican culture, which the three men share, and an exploration of its deep and intricate roots. For besides providing the Montalbáns with a richly evocative house, Legorreta has given Carlos Fuentes a subject worthy of the writer's formidable powers. Listen. "As the sound and sight of water take over, Legorreta invites us to remember yet another root of his tradition: the Arab oasis of Andalucía, the Alhambra where stone is constantly turning into water. The pools at the Montalbán house ripple: They catch the wind from the hills. They capture, also, the light: The pool is vertically protected by a hollow tower from which the source flows; this tower encases a patch of Magritte sky, which then becomes a small portrait of heaven. The pool reflects the stark sun-and-shadows of the geometry, as in a de Chirico painting. Iron grills in the windows looking down on the pool hang from heaven like the cages of a Max Ernst bird." A small portrait of heaven. To me, that could serve as an apt description of this thrice-blessed project.

Paige Rense

Editor-in-Chief


JAIME ARDILES ARCE

Michael de Santis

Metropolitan Life

The residents of the Trump Tower pied-à-terre high above Manhattan were so anxious to move in that they "reserved a place when there was only a huge hole in the ground," says one of the owners. And no wonder. Their spectacular views encompass Central Park, Fifth Avenue and the Hudson and East rivers. Inside the apartment is a collection of contemporary paintings and sculpture. To show off both art and nature to their best advantage, the couple called on designer Michael de Santis, whose work they have often admired in our pages. *See page 100.*


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Mimi London

Reorienting a Classic

Mimi London's design preferences run to the unconventional, so her purchase of a Lloyd Wright home in Los Angeles was fitting. After all, no one has ever accused the architect—or his father, Frank Lloyd Wright—of maintaining the status quo. The house, one of Lloyd Wright's early residential projects, developed new uses for steel and stone in its cantilevered balconies. London's interiors, too, are experimental; they reflect her interest in the Orient and her passion for Japanese textiles, which she's wrapped around many of the furnishings. "The house is in a constant state of change," says London, "with varying priorities based on guests, studio work and tryouts of new designs." *See page 108.*


DAN FORER

Sophia Loren

Architectural Digest Visits: Sophia Loren

Great joy and turbulence have characterized the life and career of Sophia Loren, but the film star, who has serenely passed her fiftieth birthday, has always seemed to do much more than merely endure. Geneva is her primary residence, but part of the year she relaxes at her new home on Florida's Williams Island, where she is a creative consultant to the project's developers. There she has the time and frequently the inclination to pursue a favorite pastime—cooking. When she was filming the 1986 TV movie *Courage* in Florida, she invited the entire cast and crew of some thirty people to her home for a pasta dinner. *See page 116.*


BILLY CUNNINGHAM

Stuart Pivar

The Collectors: A Rare Aesthetic

In addition to being a distinguished art collector, Stuart Pivar is an amateur flutist. With the recent acquisition of a platinum flute, made in 1939 for William Kincaid of the Philadelphia Orchestra, the eclectic collector has merged his two passions. Pivar is also a founder of the New York Academy of Art. Contrary to what many might think, "there may be an advantage in not having a million dollars to collect with," he says, "because then you go for the obvious names and can't build a top collection." *See page 124.*

continued on page 20



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Through Interior Designers and Architects

continued from page 16


MARY E. NICHOLS

Ronald Crosetti

A Versatile Retreat

"I like to treat a small place as if it were huge," says San Francisco designer Ronald Crosetti, referring to his "wooden cube in the mountains" around Lake Tahoe. As a result, although the apartment is only seven hundred square feet, the furniture is overscale. Where the designer departed from the norm was in his use of color. Usually, he explains, "I'm comfortable with low-key surroundings because I like to collect." At his place in Crystal Bay, however, vibrant shades predominate. "It's the opposite of what I usually do," Crosetti explains, "but then it's not my main residence so I don't have to face all that color every single day." *See page 132.*


DERRY MOORE

Pierre Alechinsky

Alechinsky's Realm

With an exhibition of his paintings, drawings and graphic works, titled "Pierre Alechinsky: Margin and Center," under way at New York's Guggenheim Museum (through May 3), the artist remains one of the most prominent of the figures originally associated with a group of northern European artists called Cobra. Founded in 1948, the group existed formally for just three years, but its influence has continued to pervade European art for three decades. The movement grew out of Surrealism in the aftermath of World War II, and many of the original members are still working. The Belgian-born Alechinsky, noted for his accomplishments as a graphic artist and collagist, now lives in Bougival, near Paris, where he has built a painting studio next to the old house where he lives (and is said to store his art in the drained swimming pool). It is a town once favored by another group of influential artists—the French Impressionists, especially Monet and Renoir, more than a century ago. *See page 138.*


MICHAEL P. CHRISTNER

David Coleman

North Star

Architect David Coleman's interests in design began at an early age, when his parents renovated an old farmhouse on Staten Island. But his formal training was to come later—at the Rhode Island School of Design, Pratt Institute and the University of Copenhagen. After further study and travel throughout Europe and a job designing for Michael Graves, the thirty-year-old Coleman has settled in Burlington, Vermont. There his interests in vernacular architecture and New England classicism were given expression in the house he designed for local innkeepers Zeke and Emily Church, featured in this issue. *See page 154.*


MARY E. NICHOLS

Ricardo Montalbán

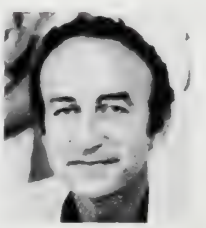
Georgiana Montalbán



Ricardo Legorreta

Architecture: Ricardo Legorreta

When Ricardo and Georgiana Montalbán decided to build a house in Los Angeles, they commissioned Ricardo Legorreta, best known for hotels throughout Mexico. "I asked for something along the lines of the one in Ixtapa," says Georgiana Montalbán, who was unconcerned when friends warned that Legorreta's style tends to be monastic. Without a true collaboration "it could have been a mistake to transplant or duplicate what I do in Mexico," explains Legorreta, who had never before built a residence in the U.S. "The house has the spirit and philosophy of that hotel, but it is Californian." And for Ricardo Montalbán, it has fulfilled a longtime dream: "To leave something here after I'm gone that's part of Mexican culture." *See page 164.*



Roger Anger

New Life for a Medieval Castle

Since 1956 the Grenoble firm of French architect Roger Anger has specialized in commercial projects. It was a complete change of pace, therefore, when in 1980 he undertook the lengthy renovation of an ancient castle at Crestet, which became his home and studio. Anger now longs for another project with the challenge and sense of history of his own castle. Fortunately he lives in the right part of the world for that: "I have a glimpse of the castle next door, just a few miles from Crestet," he says. "It's visible from my window. I'm ready to restore it as a private residence, but I'm looking for a partner with the same passion as mine for these good old stones." *See page 184.*


FELICIANO

Georgina Fairholme

Sound Choice

Color is one of Georgina Fairholme's favorite things. And for the owners of the Long Island estate in this issue, who wanted a "pretty, colorful background," the English-born, New York-based designer was a felicitous choice. Fairholme, who apprenticed with the late John Fowler and counts Jacqueline Onassis and the Paul Mellons among her clients, is a specialist in the English country look, which she sees as an antidote to an era of high-tech and computers. She has defined the style as "a coming together of personal taste and many influences from all over the world." Her expertise more than satisfied her new clients, who also commissioned Fairholme to design their vacation home. *See page 190.*□

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BREAKFRONT: Regency flame-birch breakfront bookcase, circa 1810.

WRITING TABLE: Unusual Regency mahogany writing table with brass gallery, circa 1810.

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LESLEY BLANCH

Paintings of the Table

"BEDSIDE READING" IS A TERM that describes a whole category of literature. Such books are unfailingly soothing: chatty memoirs and letters from another, calmer age, perhaps; something to induce a pleasantly euphoric state before nodding off. But while there does not seem to be any definite category of bedside pictures, there is a long-established tradition of paintings, at one time very much in demand, known to dealers as "dining room art."

This market has declined steadily since fewer and fewer people have dining rooms and more and more live in a condensed manner, eating anywhere. "Dining room art" tells of a time when both the aristocratic mansion and the bourgeois household had rooms for each aspect of daily life: bedrooms, breakfast rooms, studies, dining rooms and drawing rooms, not to mention smoking rooms, libraries and nurseries. Such largesse spoke of big fortunes and practically unlimited domestics; also, of a curiously compartmented way of thinking as well as living, with canons of taste limited to specific settings. Hence the category of pictures deemed suitable to surround the eater—to stimulate the appetite, one supposes.

But this is difficult to believe, since the sort of pictures chosen were generally on singularly unappetizing themes—horrific scenes of slaughter, for the most part, designated "sport": stags at bay or torn apart by dogs; foxes run to death; salmon being gutted; grouse massacred on the moors. There were also exotic scenes of pig-sticking or tiger hunts or encounters with grizzly bears, all recorded in gory detail.

Scarcely less disagreeable were the *natures mortes* that



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ABOVE LEFT: Jan van Huysum's alluring and highly detailed array of flowers and overripe fruit, visited by butterflies and bees, is entitled *Fruit Piece*, 1722. Because they stimulate the senses, says Lesley Blanch, such paintings are especially well suited to the dining room. ABOVE RIGHT: Scenes from the life of Antony and Cleopatra, Giovanni Battista Tiepolo's most famous cycle of frescoes, were executed for the Palazzo Labia in Venice and probably completed just before 1750. In its Baroque splendor, the painting celebrates the couple's feast of love. While servants hover nearby and, overhead, musicians entertain on horns and a lute, Cleopatra is about to dissolve her pearl in wine.

continued on page 30

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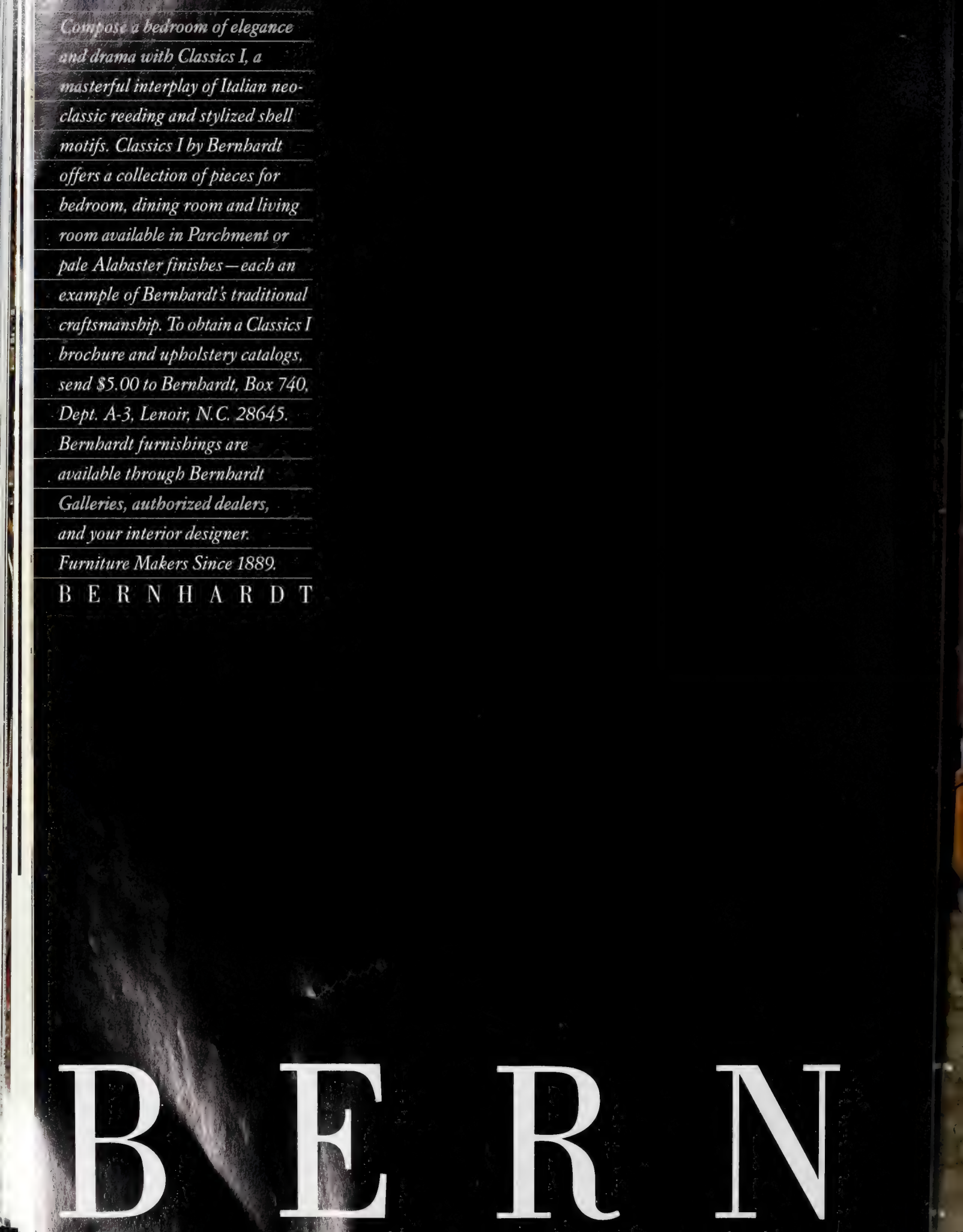
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Paintings of the Table
continued from page 24



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also qualified for the dining room wall: dead game heaped together, hares or pheasants lying limp and seeming to fix a glazed eye on the impervious diners, like the stuffed heads of antlered deer or tusky boars staring out glassily from the walls. Such harping on the kill was particularly in evidence during the mid-nineteenth century, when Queen Victoria's England was at its most robustly insensitive. This was Sir Edwin Landseer's heyday, and under royal patronage he alternated between pictures of lovable pets and appalling scenes of carnage in the animal kingdom.

Some earlier generations had shown rather more restraint in their choices. Eighteenth-century aristocrats adorned their dining rooms with classical landscapes by Claude Lorrain—ruins suffused with evening light, set beside Italian lakes—or, on a more modest scale, perhaps a Richard Wilson painting of distant English hills . . . all beauty to eat by. Continuing this tradition are murals by Rex Whistler, commissioned in the years before World War II by the marquess of Anglesey for his dining room at Plas Newydd. Here, fantasy and false perspectives dissolve the four walls and merge classical views with



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TOP: A country-house larder is the modest setting for *Le Pâté*, 1743, by Jean-Baptiste Oudry, one of France's greatest painters of hunting, animal and still life scenes. ABOVE LEFT AND RIGHT: Rex Whistler's circa 1937 murals for the dining room at Plas Newydd in Wales reveal delightfully engaging scenes. At left, two pampered pets dispute a bowl of food, while clues to human activity—a burning cigarette, a pair of hastily discarded eyeglasses and a book—link the viewer to the room. In another scene, Whistler portrays himself as the garden boy at Plas Newydd, holding the viewer's attention with a fixed stare. In the background, a boy pilfers a piece of fruit.

continued on page 34



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Paintings of the Table
continued from page 30

the real landscape lying just beyond.

Another kind of dining room picture belonged to the once-popular late-nineteenth-century school of narrative art headed by Jean Vibert. These paintings, known to dealers as "cardinal stuff," dwelt with photographic exactitude on scenes of churchmen enjoying ecclesiastical banquets. For many years the market was flooded with such jocose scenes—originals, copies and finally cheap reproductions—of biretta-headed prelates in their scarlet, lace-trimmed robes lifting their glasses. *Tomorrow Will Be Friday* was the title of one celebrated canvas in which jolly friars were depicted bringing in lordly dishes, carried high above their tonsured heads. Waggish luxury among the godly was evidently just the stuff a large public once chose to whet its appetite.

There is yet another category of painting long recognized as suitable to adorn a dining room—or *any* room as far as I am concerned, for these seventeenth- and eighteenth-century Flemish, French and Italian still lifes of flowers and fruit are ravishing. Hung above the sideboard or mantelpiece, they have a rapturous exuberance that must have cheered the most acidulated dyspeptic and given zest to others who, between the courses, could almost smell the fragrant flowers. The paintings overflow with bouquets—roses, peonies, tulips, narcissus and all else. Sometimes, beside a trail of vine leaves, there will be a bunch of grapes on which a drop of dew glitters, or a decorative butterfly discovered among the foliage, or a white cockatoo picking at the golden flank of a melon.

Natures mortes of this order are not the only kind suited to the dining room. They are challenged—and, to some critics, surpassed—by a more restrained kind, as exemplified by the seventeenth-century Spanish master Francisco de Zurbarán, who painted religious themes for the most part and left behind an unmistakably national school of lesser artists.



"This jolly porker guzzling his mush instantly sharpens one's appetite," claims Lesley Blanch, who keeps "Porky" in her living room. The painting, which she found in an Italian street market, was probably a shop sign for an early-19th-century butcher.

There is a religious fervor in the pictures of this school, a somber austerity and strength that are essentially Spanish, but apart from the occasional presence of a skull, most of these exquisitely simple compositions would be perfectly placed in a dining room. Against a dark background, perhaps a cell, we see a basket of lemons glowing among their leaves: that is all. Or it might be a plain white china bowl containing cherries—white cherries—or pale quinces. Subtlety lies behind such apparently innocent simplicity. And also piety, as if, in the act of painting, these Spaniards had been devoutly praising the Lord, from whom all bounty flows. In short, grace at table.

A more hedonistic note sounds in the work of some Eastern painters. If not engaged in battle, the figures are usually feasting in a manner that imparts an air of agreeable dissipation entirely suited to the dining room. Persian and Mughal miniatures dwell on this theme in terms of the most elegant abandon. Both Safavid and Qajar paintings often show star-crossed lovers quaffing wine, inextricably entwined, in flowery fields where gazelles sport. Indian princes feast on rooftops, by moonlight, attended by the barely gauze-clad ladies of their zenana.

If we agree that food, whether represented by *natures mortes* or by people tucking in, is the perfect subject for the dining room, we must accept that the choice is bewildering. Painters of the Baroque age dwell on scenes such as Cleopatra dissolving a pearl in wine to impress the already besotted Antony. Frans Hals's rumbustious sitters drink and eat with unrestricted enjoyment. Eighteenth-century French artists stress *les petits soupers intimes*, in candlelit alcoves, food and love together.

But none of these works really *involves* us. We do not know much about the food as such; nor, I think, do we care much for the company as, curiously, we do when confronted by primitive paintings on the same themes: food and feasting, preferably in rustic settings.

The sort of pictures I have in mind are by those untutored painters of the last hundred years or so, to be found in all parts of the world. They were often by itinerant wanderers painting shop or inn signs on their way. The needs of largely illiterate populations produced singularly vivid images, at once decorative and beguiling in their innocence. In Mexico, Turkey and Afghanistan I have seen exactly the same idiom. A tipsy-looking

continued on page 36



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Paintings of the Table
continued from page 34

bed bearing a top-heavy mattress will denote a night's lodging; a plate and a samovar, a restaurant; a large pair of scissors and a needle, the tailor; a grinning mouthful of teeth, the dentist, and so on: an infinity of everyday needs thus represented.

And since food is both a primary need and, often, a rare treat, paintings of food take on a special appeal with these artists, whose work is infused with an intensity of emotion as of some paradisaical vision. I remember one such picture in Mexico, of a table (perspective rather shaky) crammed with every imaginable local delicacy—roast iguana, frijoles, cherimoyas, guacamole, mounds of tamales and tortillas, flasks of tequila—to make the mouth water.

Since my own living room is where I eat and work, it is adorned with a number of such primitive, escapist paintings acquired on my travels. They alternately stir memories of halcyon voyages and sharpen my appetite, since some of them are inspired by the pleasures of the table.

One, painted on a piece of tin, was executed for me by an Afghan lorry driver, in the naïve manner of the plaques decorating his vehicle. A teapot and a melon, for my sustenance en route; the roses and mosques I admired on my way; and a roaring lion, which, he assured me, I might encounter if I strayed away from the protection of his lorry. This picture has the most evocative powers, and always transports me back to the country I loved so passionately.

Another—early-nineteenth-century English, I would guess, and equally naïve—is a wooden panel of a life-size pig, probably a shop sign advertising pork sausages, but I don't dwell on that. Indeed, the creature's evident delight, guzzling his bowl of mush, little trotters planted firmly, tiny eyes glinting with pleasure and no thought of the morrow, is exactly in the right spirit for the dining room. And even if it is not art, it is just the sort of companionable picture I like to eat by.□

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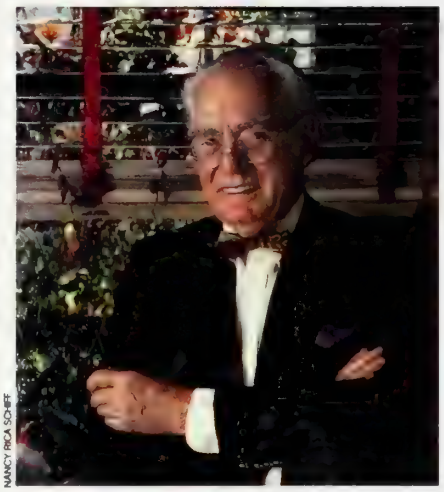
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Corn, Glorious Corn



NANCY RICA SCHIFF

CORN IS AN INESCAPABLE element in the texture of American life—good corn and bad corn, entertaining, enlivening, mawkish and vulgar corn. We are surrounded by every sort of it every day, and often we dismiss it as irrelevant or unimportant when it is in fact neither. Corn is big business and small-*c* culture. There are markets and warehouses bursting with it, but whatever else it may be (and it can be anything) it is not vicious. Its intent is to amuse, to titillate, to titivate and to lead us into harmless (if sometimes expensive) temptation.

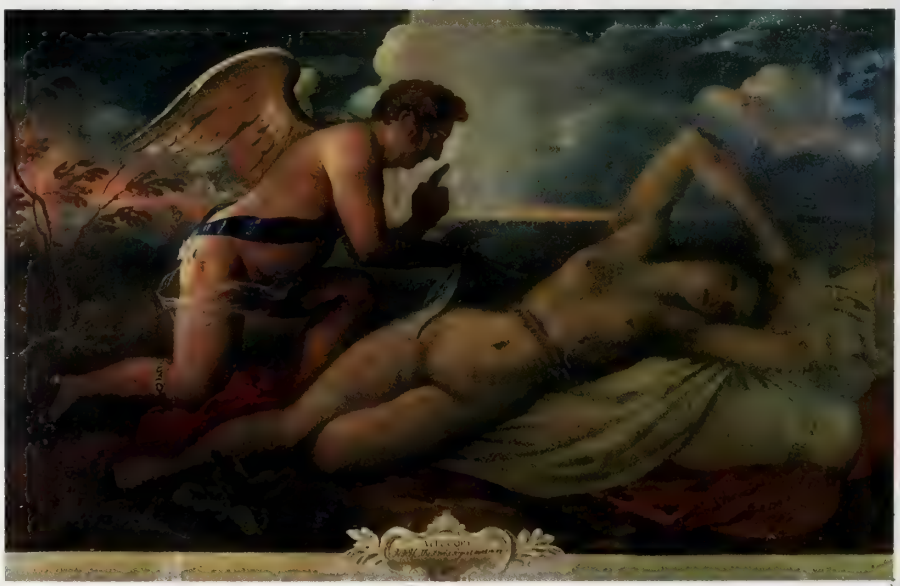
To some corn confirms the "I-wouldn't-be-caught-dead" fastidiousness of their taste. To others it defines class or caste—highbrow, middlebrow, lowbrow. To still others it tells much of the nature of the twentieth century, as shards tell much of the Aztecs, and for those who like to stand back and observe, as I do, it is a constant source of entertainment and revelation of man's foibles, particularly my own.

For many years I exchanged items of corn with a friend who was a museum director. I never knew what might turn up in my mail any more than he knew what might appear in his. We did not exchange postcards or greeting cards, the very essence of which is too often corn and therefore too obvious. We exchanged objects come upon by chance almost anywhere we happened to travel. The last one I received from him was a small inflatable plastic palm tree from Florida (it soon wilted). I had sent him a yellow plastic tray with a flying Virgo (nude) on it, from a roadside café near Mantua. He had an amused eye for sincere "bad taste," objects that were meant to be art but turned out to be corn, often expertly executed, and were without the intentionally cute, hoked-up or ruthlessly quaint qualities inherent in most commercial corn.

There is, admittedly, something snobbish about judging corn that other people take to their hearts, but everyone is a snob of some sort—intellectual, social, physical, spiritual, you name it (as I tried to thirty-five years ago in a little book called *Snobs*).

Corn is an American term, but it is by no means limited to our continental borders. It is related, as you would expect, to *corny*, which one dictionary tells me comes from "corn-fed [music] played in country style, out of date, hillbilly." This definition dates the dictionary, as country style is obviously one of today's most up-to-date and prevalent kinds of musical corn. Another dictionary says that *corny* means "old-fashioned and sentimental" and that *corn* is anything considered "trite, dated, melodramatic or unduly sentimental." Still others give *corn* such attributes as "lacking in subtlety and full of clichés" and "mawkish," a word that, according to this source, originally meant "nauseating."

There is, to be sure, corn that is nauseating. Think of the commercials



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To Russell Lynes, "corn is a constant source of entertainment and revelation of man's foibles, particularly my own." ABOVE: *Allegory: H.R.H., The Prince Regent Awakening the Spirit of Brighton*, 1944, by Rex Whistler, is "pure corn."

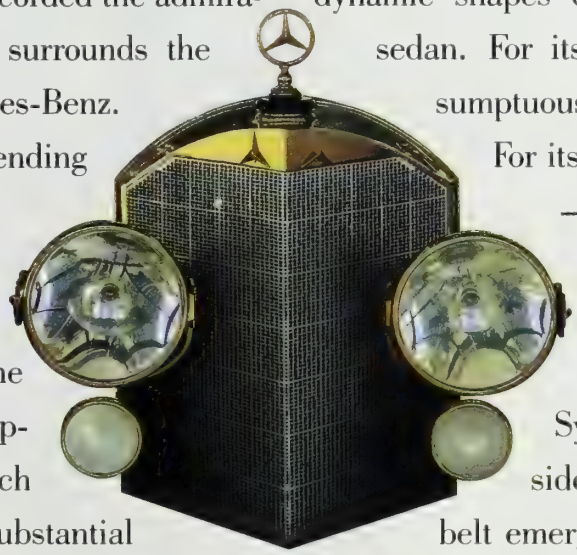
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Corn, Glorious Corn

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that turn up on or about Mother's Day, when otherwise healthy sentiment gets downright gluey. But for the most part corn is silly, soupy, healthy and cheerful. Along with the Kewpie doll, pink plastic flamingoes and teddy bears, America invented and seeded the nation with that most outrageous and corniest of cultural symbols, the movie palace, the blithe and financially redoubtable conception of Marcus Loew. He understood the American appetite for glitter and pastry-cone architecture, for three-dimensional corn on a scale of magnificence. For some it was the essence of bad taste; for many of us it was the epitome of delightful nonsense, the best kind of corn; for others it was a temporary dreamworld accessible to anyone for seventy-five cents or less. The theater, presumably from the days of Euripides, has been a purveyor of both rude and sophisticated corn, and opera plots often seem the apotheosis of the mawkish, overblown, trite and sentimental.

The point at which high art and corn meet is often where art celebrates abstract virtues, like Justice, or where the artist sets himself the task (or is commissioned to perform it) of personifying a victory or the glories of a hero. One of the great artists of the nineteenth century was in my estimation also, when he set his mind to it, one of the corniest. I give you J. A. D. Ingres, whose magnificent portraits are anything but corny. I have in mind a painting called *Apotheosis of Napoleon I*—a nude emperor in a chariot drawn through the heavens by four steeds, accompanied by a female with a trumpet who holds a garland over his head, which is already adorned with a laurel wreath.

I have another favorite, also a celebration of royalty in a most unlikely circumstance. It is a 1940s painting by English artist Rex Whistler called *Allegory: H.R.H., The Prince Regent Awakening the Spirit of Brighton.* (Brighton, you will remember, is where the prince regent built his elaborate, onion-domed, quasi-Oriental Royal Pavilion.) The prince, a plump fellow with wings and a double chin, is clothed only in a very slight veil, strategically placed by the winds of decency, and a blue satin ribbon to which is attached the Star of the Order of the Garter resting on his nether end. There is the garter on his right leg above the calf, and he wears pumps. He is half kneeling and plucking at the edge of a sheet that, evidently, until he got hold of it, covered the Spirit of Brighton, a slender young maiden reclining on what may be pillows on the ground. She is clad only with a narrow pink ribbon around her waist. Behind them is an evening seascape capped with rosy, whipped-cream clouds.



PHOTO RESEARCHERS, INC./M. E. WARREN, 1972

ABOVE: By dressing docents like period dolls, Colonial Williamsburg plays a role in what Lynes calls "cornification." BELOW: "The movie palace was the epitome of delightful nonsense," he says. The Chicago Theater's murals were painted in the 1930s.

I am not sure of the size of the painting (I describe it from a color postcard sent me by a corn fancier), but the carved label on the frame suggests that it must be quite large—five by eight feet perhaps. Whatever its size, it is corn in full flower, quintessential corn.

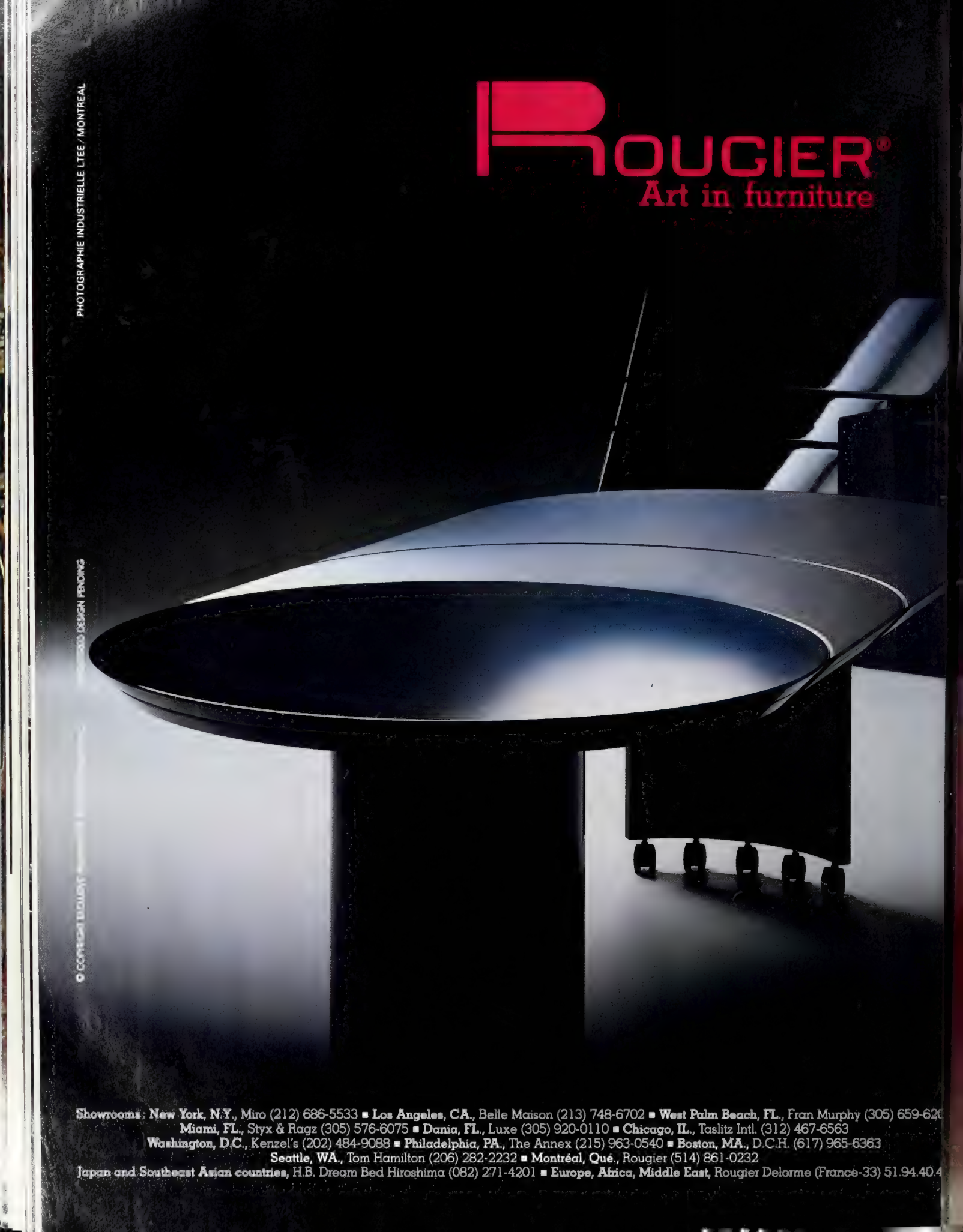
Of the myriad manifestations of corn with which our society is plagued or enlivened, depending on your aesthetic reflexes, there is one that though not overlooked needs to be named. It is the cornification of villages and sections of cities. Everyone is aware of what has recently come to be called *gentrification* (a



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Corn, Glorious Corn

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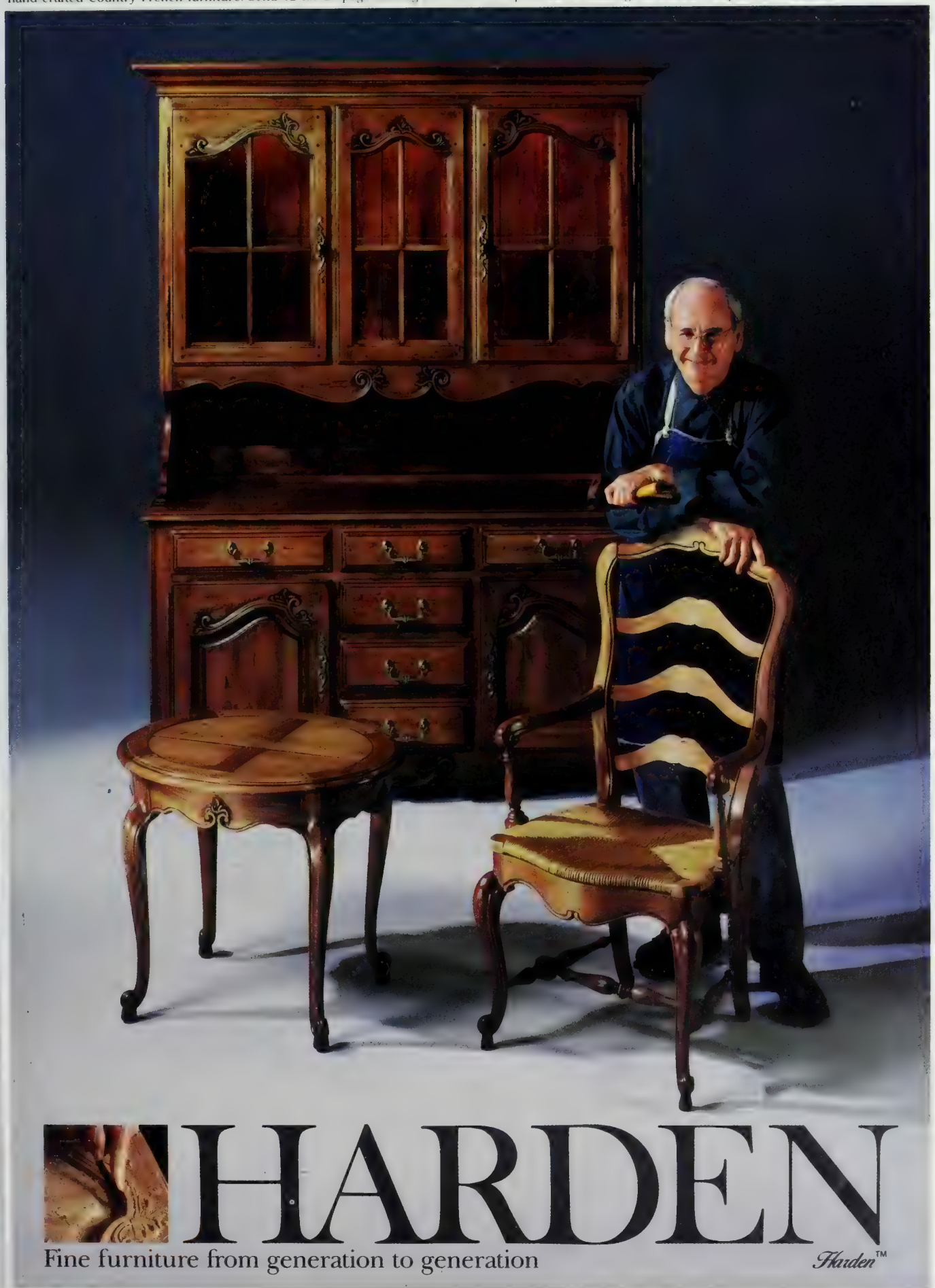
word so new that it does not appear in the 1975 edition of the American Heritage Dictionary), which means the upgrading of real-estate values by sprucing up neighborhoods to look genteel—i.e., like the homes of gentry. Cornification often goes hand in hand with gentrification. It means (I should know, I just made it up: *vt* cornify; *n* cornification) the corny-ing-up of a neighborhood or perhaps a shopping street to make it look old-fashioned and cute. (The British have been doing this for years.)

Colonial Williamsburg is an example of Early American cornification. The corn is not in the conscientious and valuable archaeology practiced there; it is in such cosmetic devices as dressing up the servitors, docents and craftsmen like period dolls, superimposing the fake on the real to achieve the quaint and corny. Something of the sort happened in St. Louis a couple of decades ago when it cornified a run-down part of the city and called it, as I recall, the Gas Light Square District. (It came to wish it hadn't.)

Whatever else corn may be, it is not vicious. Its intent is to titillate and lead us into harmless temptation.

There is a bit of cornification in New York City's South Street Seaport, a rehabilitation of the old Fulton Fish Market district. There is some of it in the Quincy Market in Boston, a delightful recapture of a part of town that had badly deteriorated. It is even happening on the block where I live in New York. My esteemed neighbors on the Block Association have voted to replace perfectly efficient modern streetlights with imitation Victorian ones. That, patient reader, is what I mean by *cornification*.□

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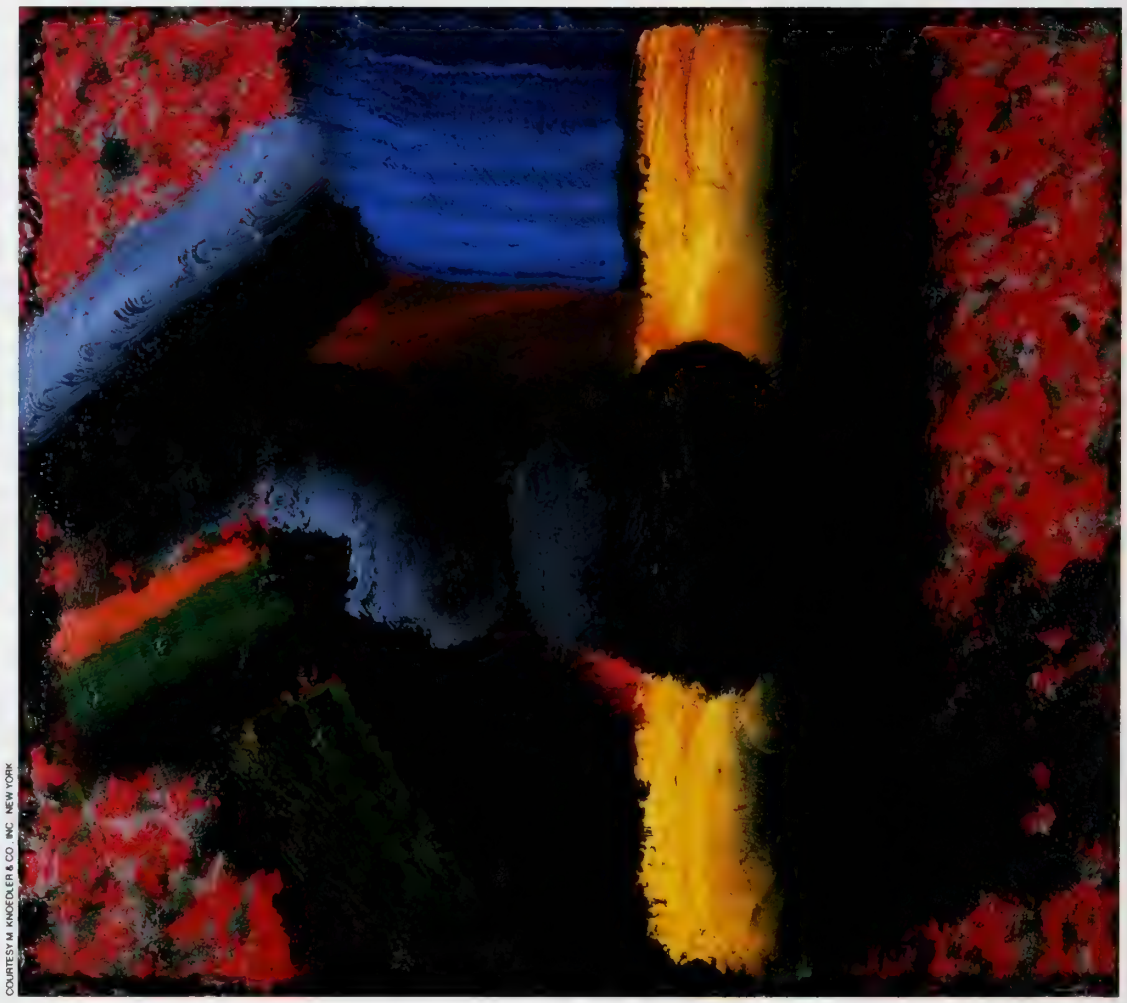
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The Texture of a Dream

By David Sylvester



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The expression of feeling—"most often particular moments of great pleasure or pain"—is intrinsic to Howard Hodgkin's paintings, such as *Reading the Letter*, 1977–80. The artist works in oil on wood, a surface that gives his evanescent subject matter a substantial and enduring foundation.

AT A TIME WHEN artists are tending to make it at an early age or not at all, Howard Hodgkin has rather suddenly come to the forefront of European painters while in his fifties. Born in London and working in his home country, he had to wait until 1977 for his first one-man show at a major gallery abroad, the André Emmerich. Yet when he exhibited at the Venice Biennale in 1984, *Time* recorded that "not since Rauschenberg's appearance at the Biennale in 1964 has a show by a single painter so hogged the attention of visitors," while *The New York Times* said, "There was virtually universal agreement that if the prize system had not been abolished in 1968 the first prize would have gone to Howard Hodgkin." In 1985, back home, he won the hotly discussed Turner Prize. And in 1986 a collector paid over $60,000 in a New York salesroom for a tiny picture.

So recognition has come late, by current standards, but then Hodgkin has been a late developer. In his mid-forties he was doing stylish, intelligent paintings that, while they had a recognizable voice of their own, were using a borrowed language—a language abstracted from classic French modernists such as Matisse

continued on page 62



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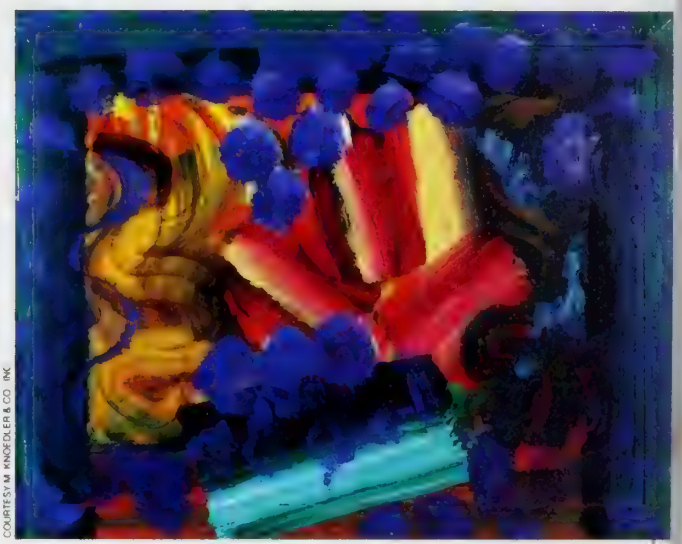
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The Texture of a Dream
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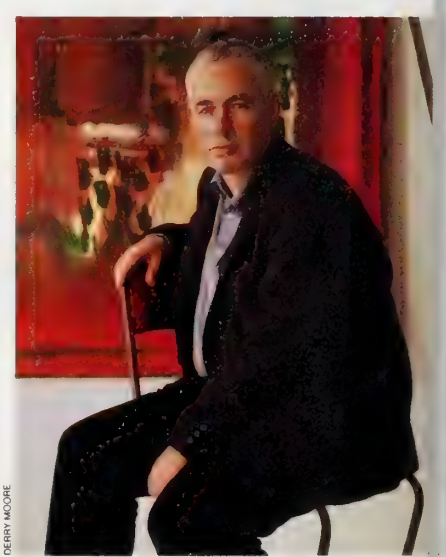
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In *Heirlooms*, 1984–86 (above left), and *Sad Flowers*, 1979–85, Hodgkin creates illustionistic spaces without losing the flatness of the picture plane. "To produce a satisfactory illusion of depth," he explains, "you first have to be able to say, 'Here is a flat surface, now we can open doors in it.'"

and Léger and spoken with a quirky English accent. The pictures were good and they were interesting, but they were fairly lightweight. All of a sudden they started to glow with feeling and mystery, to speak urgently of deep personal obsessions, and they have gone on doing so with increasing resonance.

Visitors to his studio find that paintings hanging on the wall are concealed behind white calico. This is not removed, even if you know him well. Hodgkin explains, "I never show any unfinished pictures, because my pictures don't mean anything until they're finished." He doesn't even show them to fellow artists for comments—nor, he says, does he offer such comments: "The milieu I grew up in said that you were totally autonomous or nothing at all. There's no Cedar Bar for English artists." All the same, Hodgkin constantly avows his distaste for the long tradition of eccentricity and idiosyncrasy in English painting. "I'd hate to think it was inescapable," he says. Not only does he keep the pictures to himself, he keeps them to himself for a very long time. He never finishes one in less than a year, and often the process takes five years or more. There are usually fifteen to twenty paintings in progress. Small pictures get moved from one of his four studios to another, "sometimes to break a block," he says. "Stepping outside is a continual problem when you work by yourself."

Two of the studios are in London, around the corner from the British Museum. One is in the country, twelve miles from Bath. The fourth is in the Welsh capital, Cardiff. Hodgkin uses all of them all the time, but mainly those in London. One, which he has had since 1977, is the ground floor of a three-story terraced house built in the eighteenth century. He lives on the upper floors, literally above the shop, for until he bought the house the ground floor was divided into two small shops—a bookstore and a café. It is now one long narrow space, daylit through a screen of opaline fiberglass running parallel to the shopwindows. So that secretive painting is done virtually on the street, a busy street with the sounds



DERRY MOORE

The artist—in his studio near Bath—deliber ately restricts himself to a limited number o marks, creating his own unique language. "Fo me that has taken a very long time," he says

of traffic and voices floating in Hodgkin recalls, "Only once did my blood run cold—when I heard some one say, 'D'you know? Howard Hodgkin is in there, painting away' It was not a voice I knew."

Recently the artist had the luck t find a much larger studio space righ at the back of that house—a disuse factory. "The other three studios a have side lighting. What I'm reall enjoying is working at last by ligh

continued on page 6

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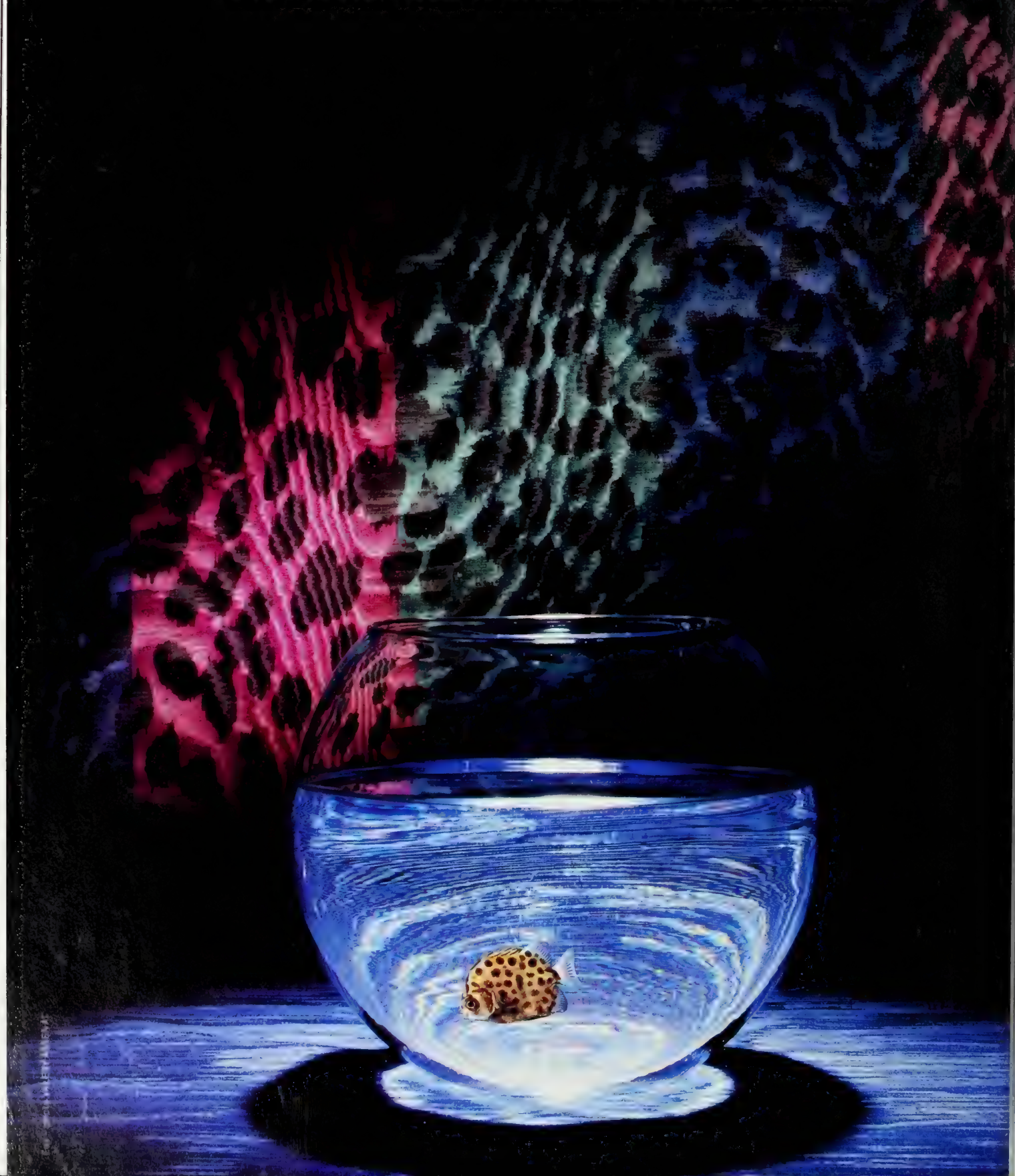


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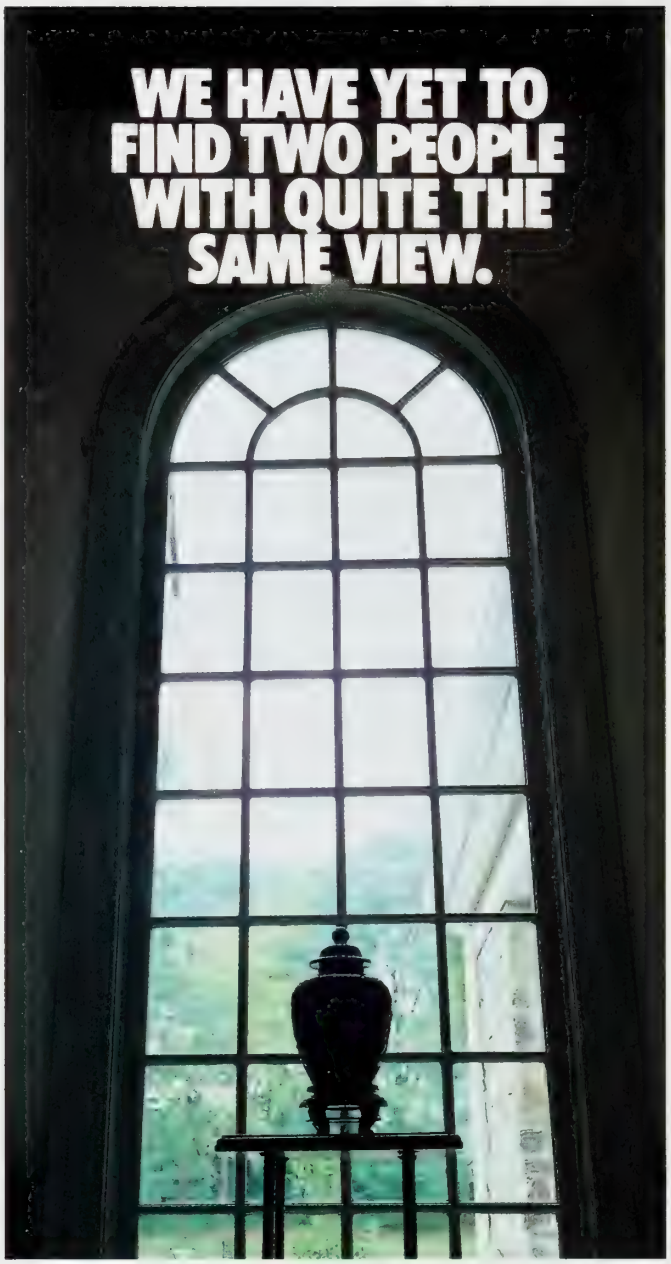
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Howard Hodgkin
continued from page 62

from above," he says. "But much as I love the English light, to me the ideal would be to have the American light as well, in New York City." So far he has only made prints there. Indeed, he has hardly done any painting abroad, although he is a great traveler. Above all, like so many Englishmen, he is a dedicated traveler in India. For twenty years now he has

"The milieu I grew up in said that you were totally autonomous or nothing at all."

gone there almost every year, his addiction undiminished by his having picked up a tropical illness that almost killed him.

"I don't know how much my own work has been affected by being in India," Hodgkin says. "The colors of the landscape are rather like the colors of the landscape anywhere. There is something, though, about people lounging in almost empty interiors on very hot afternoons that may have got into my work. What really has got into it, probably, are the moods, the way people live. And, of course, looking at Indian paintings must have affected my own."

Looking at Indian paintings is an activity at which Hodgkin has become highly expert. He started collecting them at the age of thirteen, buying two miniatures he could not afford. He borrowed money to bet on a horse, expecting to pay for them out of his winnings—but naturally lost. However, he then sold one of the miniatures for enough to pay for both. Many of the twentieth-century artists who have enthusiastically collected the art of various remote societies have done so rather naïvely. Hodgkin, however, has built up and refined a first-rate collection of Indian

continued on page 70



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—THOMAS HARDY

There's a very modern palette at work in the oak-panelled library of the late nineteenth century Manhattan brownstone shown here. (The key clues to its modernity are the slightly off-center hues and the unexpected harmonies.) Yet all the elements—fabrics, wallcovering and carpet—have their design roots deep in the past and, more specifically, deep in a past that has been carefully nurtured, preserved and maintained.



Fitzhugh Border from a mug in Virginia's Woodlawn Plantation; *Normandy Tea Chest* wallcovering from the Woodrow Wilson House.

Preservationism—the knowledgeable and professional interest in maintaining the artifacts of America's historic past—is a relatively late-day phenomenon dating to the 1850's and Pamela Cunningham's determined efforts to "save" a rapidly deteriorating Mount Vernon. However, in recent years it has become an ever-more important and accelerating popular movement.



Oversize platter, a gift to President Wilson from the people of Normandy, basis for loveseat fabric, photo, opposite.

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In the inviting library designed by C. Dudley Brown & Associates of Washington, D.C. (Brown has served as a design consultant for the Trust), the main star is the loveseat, its glazed *Brittany Faience* chintz patterned with flora and fauna borrowed from a platter in the Woodrow Wilson House Museum in Washington; from there, too, are the *Chinese Strie* of the ottoman and the draperies and the *Normandy Tea Chest* wallcovering. The *Fitzhugh Border* comes from a mug at Virginia's Woodlawn Plantation. *Filoli Tapestry,* on the pull-up chair and *Casa Amesti,* the table cover, both derive from period documents in the California mansions after which they are named.

The needlepoint rug features petit point floral motifs surrounding the medallion and is a prime example of Schumacher's painstaking collection of needlepoint from all over the world; a number of the exclusive designs are interpreted from such Trust house museums as Cliveden in Philadelphia and Decatur House in Washington.

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Howard Hodgkin
continued from page 66

paintings, drawings and textiles. Most of it has been on loan for some time now to the Victoria and Albert Museum—which testifies both to its quality and to his ambivalence about his collecting habit. "It's an emotional strain I think I'm too old to contend with," he says, "finding the things and wondering how I'm going to pay for them and endlessly worrying about how to hang them. It's a great relief to wake up with bare walls. Living with objects is only a little less difficult than living with other people, don't you think?"

Hodgkin's history as a collector provides a clue to his strength as an artist. It shows that from early on it was clear to him what he cared about, as well as showing that what he cares about is special and exotic. Being a late developer meant that he was slow only in giving full expression to his obsessions; the obsessions were defined early. From the start he was involved in conveying, through the medium of an abstract structure richly colored and succulently painted, the mood of some particular situation—unique or repeated—in which people were interacting in a room. A high proportion of the early works were portraits of friends in their habitats. In these paintings he was dealing with perceptions of the lives of other people, which tended to take the form of affectionate but extreme caricatures. His artistic maturity has come as he has come to deal with his own life.

"I think my earlier pictures tended to be more voyeuristic than they are now," says Hodgkin. "In recent years they've been much more about myself, or about incidents which personally involved me, at least. There's a picture called *Reading the Letter*, which is in fact a picture about a very anguished experience. It had to do with a letter written to someone else, which was very unpleasant for me to hear. The picture is about the moment when it was being read aloud and I was in the room."

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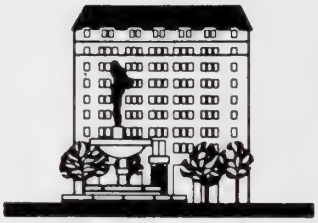
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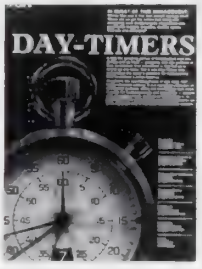
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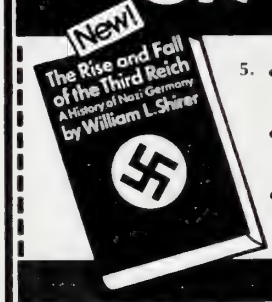
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ARTIST'S DIALOGUE

Howard Hodgkin

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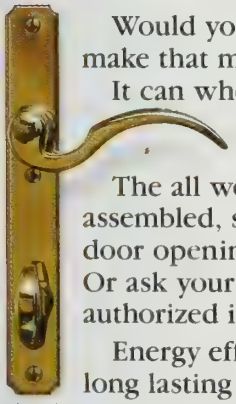
He talks about his pictures as if they were Victorian narrative pictures. What actually confronts us in *Reading the Letter* is a couple of large gray blobs in the middle of a structure of highly colored rectangles. Does this convey the emotions that would arise in the situation Hodgkin describes? It certainly conveys a sense of emotions that are complex and unquiet.

It also presents a style that makes a truly individual contribution to the repertory of modern painting. Modern painting excels in flatness. Though Raphael or Titian, while representing depth, used devices which affirmed that a painting is essentially a flat surface, modern painting tends to assert its flatness more explicitly, more insistently. Hodgkin's work does that, but at the same time denies it by creating a prospect of deep spaces—mysterious, promising and threatening. His pictures are an arena for this locked struggle between flatness and depth. This is partly due to his way of using oil paint—a way the old masters employed but modern painters generally do not. Hodgkin makes use of transparent glazes, putting one color on top of another so that the color underneath is visible.

There is a certain relationship, perhaps, to that greatest connoisseur of the exotic and exponent of self-consciousness, Delacroix. Equipped with the rich armory of the European tradition in oil painting, Delacroix brought a new shorthand directness to it. Hodgkin, equipped with the reductive apparatus of modernism, retrieves something from the past which had seemed not to be viable any more. But the key affinity between them is that they both convey the feeling of a dream. Delacroix transports us into a time-suspended world dreamlike in its images and atmosphere and terror; Hodgkin creates, through abstract forms like tropical fruits and spaces heavy with emotion, the *texture* of a dream—the way dreams are made of dangerous fragments of life slipping into and out of one another.□



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An English Accent at Kentshire

By David Rosenthal



PHOTOGRAPHY: FELICIANO



ABOVE RIGHT: English furnishings fill Kentshire Galleries, owned by Fred Imberman, left, and Robert Israel. ABOVE LEFT: A Queen Anne bureau-bookcase, circa 1710.

BACK IN 1969, Fred Imberman began to realize he wasn't the sort of man to continue life as a social worker. And his new brother-in-law, Robert Israel, was having similar career doubts; he'd earned a University of Washington degree in advertising but was becoming increasingly disillusioned with the field. And so it was, quite simply, that a confluence of family, restlessness and gnawing curiosity happened to create what has become one of New York's most prominent antique-furniture establishments, Kentshire Galleries.

Now it's often true in the antiques business that galleries are handed down through generations, the fine eye for an extraordinary inlay or ormolu mounts sharpened by seemingly genetic ties. And though Fred Imberman's father was in the business, the son had rarely paid much attention to the firm's silver, china and standard English furnishings. When the two young men took over the business, a decision was made to virtually start anew.

"We very quickly discovered we wanted to acquire pieces that were more interesting, more exotic than what a lot of the more conservative dealers—who were then our clients—cared about," recalls Israel. "We had to make a choice."

"What we did," continues Imberman, "was effectively cut loose all our existing trade. We wanted to exhibit the best furniture you could see, exciting furniture, furniture with different colors, lacquers, decorative embellishments and whatnot."

A noble goal perhaps, but a risky one. While dealers and collectors continued their love affair with all things French, Queen Anne or Jacobean, Robert Israel and Fred Imberman moved counter to the market. They began specializing in the elegant eclecticism of Georgian and Regency, started purchasing Victorian, and even branched out into the wilderness of Chinese Export, Irish and Anglo-Indian. Either they were very shrewd, it seemed, or very crazy.

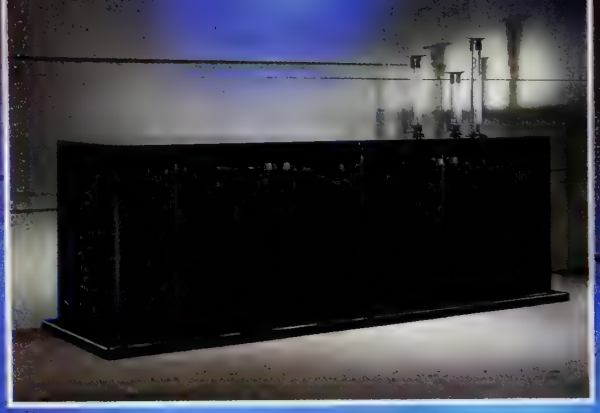
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"When we started buying Regency," says Israel, "we traveled not just to London but to northern England, the West Country and Scotland, and south as far as Brighton and Plymouth—all over. But many of the dealers got nervous because they were sure this stuff wouldn't sell in New York. Places that had always given my partner's father credit suddenly made us pay cash in advance, because they figured we'd be out of business in no time flat."

As things turned out, tastes caught up with the Kentshire duo. Today an inventory of some six thousand



pieces is spread over the thirty thousand square feet of the company's eight-story building in lower Manhattan. The mood is welcoming and unintimidating; the airy layout and descriptive provenances are more museumlike than commercial, and even the clearly marked prices don't detract from the atmosphere. And though Georgian and Regency furnishings predominate throughout the gallery, Imberman and Israel justly pride themselves on the range and strength of their stock.

Having envisioned Kentshire as a resource for designers and collectors, they maintain an extraordinarily large, multi-period selection of English furniture and accessories. A pewter-inlaid Coxed and Woster bookcase from 1690 stands near an eighteenth-century paper screen painted with naïve scenes celebrating a country marriage. A George II console table that once belonged to Jane Austen coexists with an earlier, unusually elaborate architect's desk. Close by is one of their favorite pieces, a William IV circular dining table, adjustable through a mechanized-gear system into three distinct sizes. It's just the sort of whimsical gadgetry Regency fanciers love—practicality and beauty without stuffiness.



ABOVE LEFT: A coromandel screen provides a backdrop for a Regency sideboard in the style of Thomas Hope and a famille rose bowl. ABOVE: A pair of Regency convex mirrors overlook a Sheraton-style triple pedestal table and rare set of twelve Chinese Export black-lacquer chairs.

"English furniture blends in with a more casual, less formal style of life," Israel says, trying to explain its current popularity. "For the relaxed, country-home look of many places today, Regency is quite sought after." Adds Imberman: "If you compare important English pieces with important French pieces, the English can be a bit more accessible, especially in the context of modern architecture. The English and French often employ the same basic techniques, but English furniture is scaled-down enough that people seem more at ease with it in their homes."

The "thrill of the hunt," as Israel calls it, takes the two dealers traveling an inordinate amount of time. "Your heart pounds when you find something really special," says Israel. "Even if we're at an auction somewhere and a satinwood piece comes up that's virtually black, we look at each other and know we can bring back its luster."

The greatest exhilaration, though, comes less from the realization of potential (Kentshire has its own extensive in-house restoration shop) than from the unforeseen discovery. "On any given day," says Imberman, "you never know what you'll find." For example, the owners enthusiastically recall the tale behind a set of Chinese Export dining chairs they're currently selling for $180,000.

"We were at an estate in northern England about three years ago and we saw these eight chairs," recalls Israel. "They were made for a family

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named Brooks about 1800, and all were decorated with a badger on the splat. Well, it wasn't until a couple of years later that we were finally able to acquire them. But we did, and even before they had been delivered, we went to a local sale here and saw four other chairs. We both said, 'Hmmm, these look familiar.' When we examined them it turned out they were all part of the same set, signed in Chinese characters and numbered."

"It's nice to reunite them," adds Imberman. "One wonders if there are any others still to be discovered, but since we're young we may have a chance to find out."

Equally satisfying, but perhaps more momentous, was the time the partners examined a rather unassuming Georgian drum table at a New York house sale. Curious to see its intricate construction, they peered underneath, only to find a cache of old documents concealed in the base—the most significant being the last public address of Abraham Lincoln, handwritten and signed by the sixteenth president. The partners then honorably announced their findings to the estate. "We couldn't imagine owning these papers and selling them," says Israel. "But the family was somehow able to part with them within a couple of weeks."

But parting is often such sweet sorrow, especially in the antiques game. And so unpredictable. Imberman and Israel find that some of the pieces they love most, the ones that inspire them greatly, remain in the gallery longest. And the ones they never dreamed they'd sell? These can go moments after being put on display. Since no one ever really knows, the partners claim, the best and only policy is to please thyself.

"If we have no emotional reaction to a piece," says Israel, "then it isn't a piece to buy. Only if something appeals to you is it worth acquiring." "When you shop here," adds Imberman, "you're not only buying our expertise and our opinion, you're buying our taste." □





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Joseph Moure's California Impressionist Paintings

By Irene Borger

EARLY IN THE twentieth century, Americans not yet confident of their aesthetic tastes imported wine, ballerinas and European art. Eschewing the vernacular, they gained polish by traveling abroad, preferably on lengthy Grand Tours. California, three thousand miles in the wrong direction from New York, simply did not appear on the cultural map.

While historians have long suggested that the rise of the movie industry in Hollywood was largely due to the favorable weather and terrain, they have only recently acknowledged that the ability to work out of doors all year round—in an astonishingly varied environment of mountains, deserts and sea—also lured thousands of artists to settle in Los Angeles and Laguna Beach.

"Most people think Los Angeles was a cowtown that didn't develop until after World War II," art collector Joseph Moure says. "But it's clearly not true. Although at the turn of the century one didn't come to California to establish a reputation, by the twenties there were several museums, many art clubs and patrons and a distinct, colorful style of painting."

Many of the artists coming to California had been trained abroad or in the East. Aware of European painting yet freed by the lack of institutional and critical scaffolding in the West, painters found the privacy necessary to develop their individual styles.

Without polemic or manifestos the vigorous community of artists working *en plein air* launched a school of



PHOTOGRAPHY DAVID ZAUNINGER



Inspired by the California landscape, a school of painters developed in the 1920s whose works now form the focus of Joseph Moure's collection. ABOVE RIGHT: Jack Wilkinson Smith's *Mountain Trail*. RIGHT: *To Mountain Heights and Beyond* by William Wendt.

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Joseph Moure's California Impressionist Paintings
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landscape painting known as California Impressionism. Widely exhibited and celebrated until the Depression—when the milieu changed—much of this work subsequently went underground or, more precisely, into the basements of museums.

Joseph Moure, a businessman, initially collected pre-Columbian art and Pueblo pottery. He discovered California Impressionism well before the field developed its current cachet. Formerly married to Nancy Dustin Wall Moure, an art historian and curator, Moure says he learned about the work "by osmosis." He explains, "I have always been interested in looking at art, but when I started collecting I had neither a precise direction nor real parameters. The genesis of my interest in the California Impressionists was certainly Nancy's research, and that knowledge allowed me to continue and develop on my own. But I think if it weren't for fate I'd still be on the outside looking in."

While Nancy Moure was assiduously researching her *Dictionary of Art and Artists in Southern California Before 1930*, published in 1975, Joseph Moure began developing his own expertise by combing both northern and southern California for paintings and materials. "I spent hours and days and weeks and months pursuing work," he says. "Not a weekend went by without a painting, a book or an exhibition catalogue from the period coming home with me.

"At one time," he recalls, "I would follow up any lead anywhere." In one of his early forays he located a work in a hospital thrift shop; another turned up at the Rose Bowl swap meet. As his search widened and his criteria became more defined, Moure found one important painting in Nova Scotia, another in Edinburgh. But perhaps his favorite picture was once the most inaccessible, though it was right under his nose.

"I saw the William Wendt for a number of years before I had the opportunity to own it," he says. "When I worked in downtown Los Angeles I occasionally went to meetings at the California Club and often lingered to look at their Wendt. If you weren't a member—which I wasn't—there were always gentlemen reminding you to move along. Several years later, after learning that the picture was in a private collection on loan to the club, I was eventually able to buy it. It was a major day in my life."

Although his collection ranges chronologically from a 1900 still life by Paul de Longpre (who received a parcel of land of what became prime Hollywood real estate for three of his flower paintings back in 1902) to a robust 1936 landscape by Milford Zornes, Moure identifies the 1920s as the decade of peak activity and the era of the finest work he owns.

"When my wife and I first began looking," he says, "we had the feeling there was a tremendous amount of work. After all, there came to be three thousand names in the book. But it turned out, of course, that there was a finite group of good painters with a consistent body of work."

When Arthur Miller, art critic of the *Los Angeles Times* from 1924 to 1958, wrote, "For the artists of the 20s in Southern California, the sun vibrated color twenty-four hours a day," he was surely referring to the painters William Wendt, Granville Redmond, Edgar Alwin Payne and Jack Wilkinson Smith. Each combined reverence for the landscape with bold technique. Wendt, known as the dean of southern California landscape painters, imbued his elegantly structured compositions of rocks, trees and canyons with muscular strokes. Another painter, Jessie Arms Botke, depicted exotic birds in luminous paintings, murals and screens, setting them in an imaginary, often gold-leafed, universe.

Joseph Moure has supplemented the paintings with artists' correspondence and photographs. More concerned with social context than with identifying actual landscapes, Moure notes: "History embellishes my appreciation. I think if you're seriously interested in an artist, it's important to know the circumstances that led to the creation of a work."

He adds, "People once thought California was a haven for philistines, but we've come to see there was quite an aesthetic life here—think of the architecture and crafts. To know about the cultural heritage not only makes me feel differently about living in southern California, I'd say these pictures make me feel differently about living. Period."□

TOP: Moure in the living room of his Pasadena, California home. Behind him: *Topanga in Spring* by Hanson Puthuff, and pieces of the Pueblo pottery Moure originally collected. At right, Granville Redmond's *By the Sea*. ABOVE: Jessie Arms Botke's *Sacred Cranes*.



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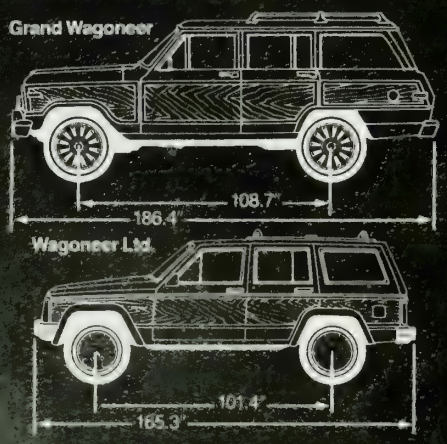
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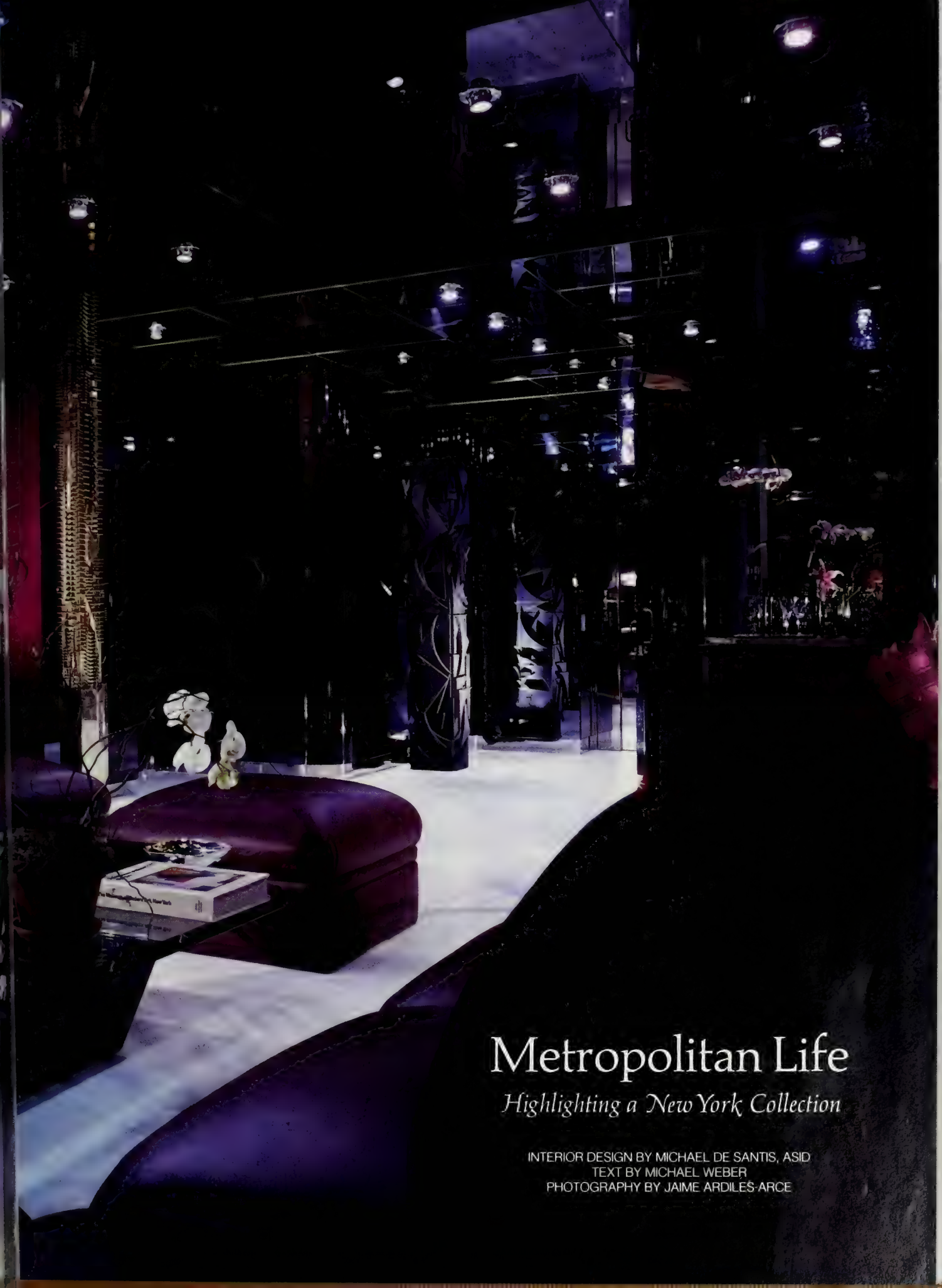
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PRECEDING PAGES: High above Manhattan, a Trump Tower apartment designed by Michael de Santis employs lustrous surfaces and a predominantly monochromatic scheme to set off an extensive collection of contemporary art. *Kufa Gate Shaped (Protractor Series)*, 1967, by Frank Stella, and *Whitening*, 1971, by Sam Francis, share a wall in the marble-floored living room. The entrance hall displays Louise Nevelson's *Wing Column*, 1959; opposite is Arnaldo Pomodoro's soaring bronze *Asta Ciclare*, 1978. Artwork illumination by Wendelighting. Wallcovering and pillow fabric from Clarence House. Baccarat crystal ashtray.

EVERY YEAR THERE are about twenty-three perfect days in New York City. They arrive with the spectacle of autumnal color, flee the white-gray of winter, reappear in the dazzling green of spring. For those who visit New York when they want to—not when they must—these are the days of preference. The owners of an art-filled apartment high in Manhattan's Trump Tower—who describe themselves as "always on the go, always traveling to art exhibitions"—rarely miss any of those days.

But while this pied-à-terre in the sky affords an incomparable panorama of the city below, the true focus is on the large collection of contemporary art. The display and highlighting of the paintings and sculpture were of paramount importance to the owners, who called in designer Michael de Santis.

"All of the art," he says, "could have suffocated the relatively small space in which we had to work—that was both the problem and the challenge." Add his clients, who make their permanent residence in Lausanne, "We're delighted with the solution."

Their collection includes sculpture

LEFT: Living room windows reveal a Central Park panorama that is partially reflected in the painted glass ceiling. Displayed on the wall, from left: Adolph Gottlieb's *Centrifugal*, 1972; Hans Hofmann's *Frolic*, 1959; and Sol LeWitt's *Wall Structure #9*, 1984. In a corner is an untitled Calder mobile-stabile, 1970. On the windowsill is Henry Moore's *Working Model for Reclining Figure Circle*. On the clear pedestal nearby rests a white marble work by Minoru Niizuma, *Castle of the Eye*. The low table holds a bronze by Barbara Hepworth, *Three Oblique Forms*, 1967, and Moore's *Armless Seated Figure Against Round Wall*, 1957.

by Henry Moore, Alexander Calder, Jean Arp, Barbara Hepworth, Louise Nevelson and Arnaldo Pomodoro; paintings by Frank Stella, Hans Hofmann, Adolph Gottlieb, Morris Louis, Sol LeWitt and Sam Francis. It is built around the premise, says one of the owners, "of collecting pioneers of style and time. It goes without saying that we must find the works aesthetically pleasing, but what most interests us is that these artists are witnesses to their time."

Provided with photographs and the dimensions of each work of art, de Santis completely renovated the original interiors, leaving only a bathtub in place because the clients liked the color. They also wanted the paintings placed on dark—but not black or brown—walls. A fabric sample in an aubergine hue ultimately determined the color scheme for the walls and furniture. Not quite purple, not quite burgundy, the color, which appears throughout the apartment in a variety of materials, relinquishes its richness to the prominence of the art collection. Michael de Santis selected sofas and ottomans with clean lines and positioned them away from the walls. A lighting system set into a dropped, painted-glass ceiling individually frames each work, eliminating shadows. "It's really interior architecture rather than interior design," say the owners of the arrangement.

De Santis, however, was not merely conceiving a gallery space; he was designing a home. He wanted a bedroom that encompassed the luxury of a first-class hotel suite with the efficiency afforded by bountiful closets and built-in office space. Such a plan required attention to numerous small details. To afford the splendid, unobstructed views of Central Park, de Santis created a raised platform for the bed itself and positioned it at just



Occupying a mirrored niche in the dining area is a Jean Arp polished bronze, *Thales de Milet*, 1951, while on the wall are two works by Adolph Gottlieb. A circa 1775 royal silver wine cooler from Mallett adorns the table. Crystal and china from Baccarat; silver flatware from Tiffany's. Clarence House fabrics.







the right angle to the cityscape. Then he added bedside touch-controlled electronics to adjust the blinds, the lights, the concealed stereo system, even the angle of the bed.

The closets were given the same fine attention: lacquered drawers with glass windows; subdued amber lighting that comes on when a door is opened; even roll-out shelves specially designed to accommodate the owners' much-used traveling bags.

Among the clients' requests was that the kitchen not look like one, but nonetheless function as one. De Santis faced the lower cabinets with gleaming stainless steel and the upper ones with black glass, covering the countertop in black granite. So integrated is the kitchen with the entrance hall that visitors think they're seeing a well-outfitted wet bar—precisely what the owners had in mind.

It is de Santis's command of details and materials that gives this apartment its understated elegance and comfort. There are subtle connections between the art and architecture. After passing a stark black Nevelson with its hidden recesses and crannies, you come to a Pomodoro—a shiny bronze column mutely echoing the Nevelson's vertical lines. Even the floorboards and the door fixtures resonate with compositional motifs found in the works of art.

For seventeen years the owners had gone to the same suite in a Manhattan hotel. Now that they are in Trump Tower ("Our idea of what New York is: the steel-and-glass skyscrapers, the height and the hotel-like location") they have an apartment with all the ease of their former suite. "Except that here we have the advantage of seeing our art displayed in a design of our own choosing. And we don't have to phone downstairs every time we want a cup of coffee." □

In the master bedroom, de Santis added a platform to take advantage of the view and bedside controls to operate the blinds. Above the desk is Tom Wesselmann's *Study for Smoker #5 (Mouth #19)*, 1969. Upholstered walls from Kirk-Brummel. Carpeting from Edward Fields. Silver frames from Cartier.



ABOVE: One of Lloyd Wright's early residential commissions, a 1922 "Neo-Mayan" house, was influenced by the Art Déco movement. It is now occupied by Los Angeles designer Mimi London.



LEFT: "An archaeological ruin" is how London describes the former condition of the entrance hall, whose brick walls and stone floor she recently "resurrected." Carved wolf by Gwynn Murrill.

IF OWNING A HOUSE BY Frank Lloyd Wright puts a Los Angeles resident in a particularly exclusive category—there are only nine houses by the great architect in and around the city—having a house by Wright's son Lloyd is nearly as special. Lloyd Wright, who died in 1978, came to Los Angeles around 1919 to assist his father on Hollyhock House, the estate for Aline Barnsdall that first brought the elder Wright to southern California.

While Frank Lloyd Wright eventually moved on, Lloyd Wright stayed, and during a long career he produced a number of houses on his own that stand as worthy colleagues to the work of his father. Lloyd Wright's houses continued the concrete-block aesthetic Frank Lloyd

Reorienting a Classic

Inventive Décor for a Lloyd Wright House

INTERIOR DESIGN BY MIMI LONDON
TEXT BY PAUL GOLDBERGER
PHOTOGRAPHY BY RUSSELL MACMASTERS

ABOVE AND COVER: "Since fire was an essential element for Wright, the living room hearth is the central component of the house," says the designer, who decorated it with pieces of rock crystal.

Wright had developed for southern California, but they are not direct imitations of the senior Wright's work; Lloyd Wright's architecture embraced a broad range of influences, from the International Style leanings of Rudolf Schindler and Richard Neutra to Irving Gill to an altogether different southern California romanticism.

One of Lloyd Wright's earliest houses, the Henry Bollman House, was finished in 1922. Its contemporaries are Frank Lloyd Wright's first houses of patterned concrete block, such as the Millard House in Pasadena, which was completed in 1923. Both father and son were working in the same genre—and while the Bollman house proves that the father's influence over his son was immense, it



RIGHT: "Everything in the house—and even the house itself—has a sensual and organic nature," London remarks. "I think Lloyd Wright would probably be amused at this incarnation."



LEFT: The living room décor reveals London's "ongoing hands-on experimentation." She wrapped the sofa with cotton purchased in Japan and designed the granite tables. Paired with a painting by Wade Hoefer are stone jars from the Philippines.



ABOVE: Contemporary Japanese fashion inspired the textile-swathed chairs. Atop the cabinet are minimalist works by John McCracken.

"The Japanese have found new ways to drape the body, and I wanted to bring that to furniture."

RIGHT: Near a windowed alcove, a Korean tub chair and Philippine drums demonstrate London's preference for non-Western furnishings.







OPPOSITE: A work by Richard Diebenkorn and Claes Oldenburg's *Geometric Mouse* surround a slipcovered club chair in the dressing room, which leads to a plant-filled balcony.

ABOVE: Iron gates introduce the dining room. London draped the chairs in leather and topped the cedar-based table with a granite slab. Lining one wall are a trio of Japanese saws.



also makes clear that Lloyd Wright had ideas of his own.

The house, recently purchased by interior designer Mimi London, is located on a typical suburban street in Los Angeles; it is flanked by a Dutch Colonial house on one side and a Tudor on the other, and it struggles with moderate success to look conventional amid its very different neighbors, sitting squat and quiet on its small plot of land. The façade is a mix of Mayan and Art Moderne, as if Lloyd Wright had both been looking at his father's distinctly Mayan Hollyhock House and sensing the growing movement toward an American industrial-modern style.

Mimi London's leanings have always been toward the exotic—she has designed furniture out of tree trunks and has long looked to non-Western cultures for inspiration—and she saw the house as both a stimulus to her own designing and as a suitable backdrop for her current work, which relies heavily on the Japanese aesthetic.

"I knew the instant I saw this house that I had to have it," she recalls. "It's a house that can accommodate almost anything—even, if you wanted it, Empire furniture. Imagine what a time these guys were having in the twenties, to drop something like this into the middle of Los Angeles! I think they knew they were onto something."

When London purchased the house, it had been poorly cared for. A screened porch had been added to the rear, breaking the line of the house, and there were numerous interior alterations. She removed the porch immediately and began the slow process of restoring the rest.

She has completed the major rooms, and they are striking. Japanese textiles cover the windows and the upholstered furniture in the living room; it is not merely the fabrics themselves but also the way they have been used that displays the influence of Japan. The draperies are tied with bits of straw, while the chairs and sofa have been covered loosely with richly textured fabrics in neutral shades. The effect is the opposite of a tight, tailored look: The furniture is draped softly and easily, as if the extra folds of fabric enhanced the sense of comfort.

"I was influenced by Japanese fashion as much as by their architecture and interior design," says London. "They have found new ways to drape the body, and I wanted to bring some of that to furniture."

The house provides a firm masonry backdrop for all of this softness; the walls and the furnishings exist in strong counterpoint. To tie the furnishings more to the hardness of the house itself—as well as to relate to another aspect of the Japanese aesthetic—London designed stone tables for the living room and for an outside sitting area. They are uneven slabs of cut granite, set on rough stone bases.

None of this, obviously, is the style of Lloyd Wright. But neither is it insensitive to Lloyd Wright's architecture. Not only is there a certain appropriateness to anything Japanese in a Wright house of this period—Wright senior was in Tokyo working on the Imperial Hotel when Lloyd Wright was building this house, and he had long been influenced by Japan—it is also valuable as a reminder that strong architecture can elicit many different valid responses. While the house does not have the stunning power of, say, Frank Lloyd Wright's Storer or Ennis houses—it is much more amiable and understated—it is a strong work, and it is capable of entering into a dialogue with different kinds of objects within it. Mimi London has set such a dialogue in motion, and both her work and that of Lloyd Wright benefit from it. □



OPPOSITE: In the master bedroom, fabric in a spider-web motif adorns a burnished iron bed created by London. RIGHT: With its southern exposure, the terrace and garden serve as a year-round weekend retreat—"a very short commute," the designer notes.



ARCHITECTURAL DIGEST VISITS:

Sophia Loren

TEXT BY MICHAEL PEPPIATT
PHOTOGRAPHY BY DAN FORER





IT IS PROBABLY inevitable that in her presence art and décor fade into the background. Her beauty captivates from the moment she enters a room. But what roots Sophia Loren at the center of attention is an incessant fluidity of movement, a magnetic physical grace. As she talks everything is punctuated by a quiver in the voice, an amused flash of the eyes or the gestures that her hands etch expressively on the air.

In Florida, where the actress and her family have recently acquired an apartment, there is no sense of one form of beauty rivaling another. Instead, the lush landscape provides a fitting setting for her own sensibility.

Not surprisingly, privacy ranks high on Sophia Loren's list of priorities. "What I appreciate most when I'm not working is the chance to lead as normal a family life as possible," she explains. What she was looking for was a secluded retreat, and when she decided on Williams Island, between Fort Lauderdale and Miami, it was after long deliberation with her husband, producer Carlo Ponti, and their two sons. "The wonderful thing here," she says, "is that we all have things we like to do. There's as much sailing, swimming and sunbathing as you could want, and it gives everyone a chance to relax. I get tense during long working sessions and I have to have a place to unwind, which I can't really do unless I have the whole family around. I also love the water, and I even play tennis, but only very early in the morning when no one else can see me."

When it came to designing the interiors, Sophia Loren says that she wanted everything to feel as much like home as possible. "Of course," she adds, laughing, "it's true that I

"A place to unwind" is how Sophia Loren describes the Florida apartment that she, her husband Carlo Ponti, and their sons use as often as their schedules permit. An informal comfort was achieved by designer Ted Fine and the actress, who brought from Europe some of her favorite objects and pieces of furniture, including a large armchair in the living room "for curling up in," and a terra-cotta sculpture (far left) from her garden in Rome.


LOVERS

RIGHT: The actress is seated in the entrance hall under a portrait of her by Italian artist Sergio Vacchi. A pair of benches and a jardiniere were also brought from Europe.

"I'm definitely Neapolitan. But after you've lived in America, you never want to be without an American-style kitchen again."



OPPOSITE: Ted Fine created an alcove in the living room to accommodate a mid-19th-century ewer and candelabrum, part of the actress's collection of antique silver. On a shelf above the mirror, 19th-century English stoneware pieces are displayed. Among family memorabilia is a photo of Loren with her son Carlo.

BELOW: In another corner of the living room, shelves display a white marble sculpture by the Romanian sculptor Hajdu and a round picture frame that magnifies Loren's beauty.



move around so much I don't really know where 'home' is. The nearest thing to it, I suppose, is our place in Geneva, because my sons, Carlo and Edoardo, were both born there and still go to school just nearby. So what I hoped for was something of that atmosphere to be recreated here, and I was very fortunate to have a designer like Ted Fine who knew instinctively what I had in mind."

A stroll around the new Williams Island resort, with its marina and its proliferating subtropical vegetation, produces sensations somewhat different from those to which the residents of Geneva are accustomed. Indeed, a greater pair of opposites could not be found. "I know," Loren admits. "It's a far cry from Geneva. But I brought over a great deal of the furniture specially from Europe—the master bedroom, for instance, is almost entirely furnished with things we found in France and Italy. And practically all the art is by European artists we admire, such as the Italian painter Sergio Vacchi, whose work we have in Geneva as well."

Other European notes are provided by the Venetian harpsichord and her collection of antique silver. But holding all of this together is a truly American concern for efficiency and comfort. "I'm definitely European," Loren says. "Better still, I'm Neapolitan. But when you've lived in America as I have, you'd never want to be without an American-style kitchen again. Not that I spend a great deal of my time slaving over the stove! But I do like to cook specialties, like eggplant parmigiana, that remind me of southern Italy."

With the last touches having only recently been applied, the new apartment is still something of a wonder to Loren. "Though I say it myself," she concedes happily, "we did miracles here. It really is like having the best of both worlds." This turns out to be the leitmotiv of Williams Island: to combine the picturesque sophistication of the Italian Riviera with the natural resources of Florida. Which was perhaps one of the reasons the developers turned to Sophia Loren as a creative consultant on the project.

"From the very beginning we used Portofino—one of the loveliest resorts on the Mediterranean—as the model while the plan for Williams Island was taking shape," Loren points out. "Whenever the developers here have asked my advice, I've been very happy to give it. I've been able to help in other ways, too. For instance, I managed to put the people here in touch with some of the best antiques dealers in Rome."

Self-discipline and a strong sense of purpose characterize Sophia Loren's way of life wherever she is. "Ideally, I'm up very early in the morning, and by ten o'clock or so I've done most of the important business of the day. When I'm filming, of course, work goes on right through the day, and I usually give myself to it so totally that each evening I wonder how I'm going to find the energy to carry on the next day. My friends think I've got wonderful powers of

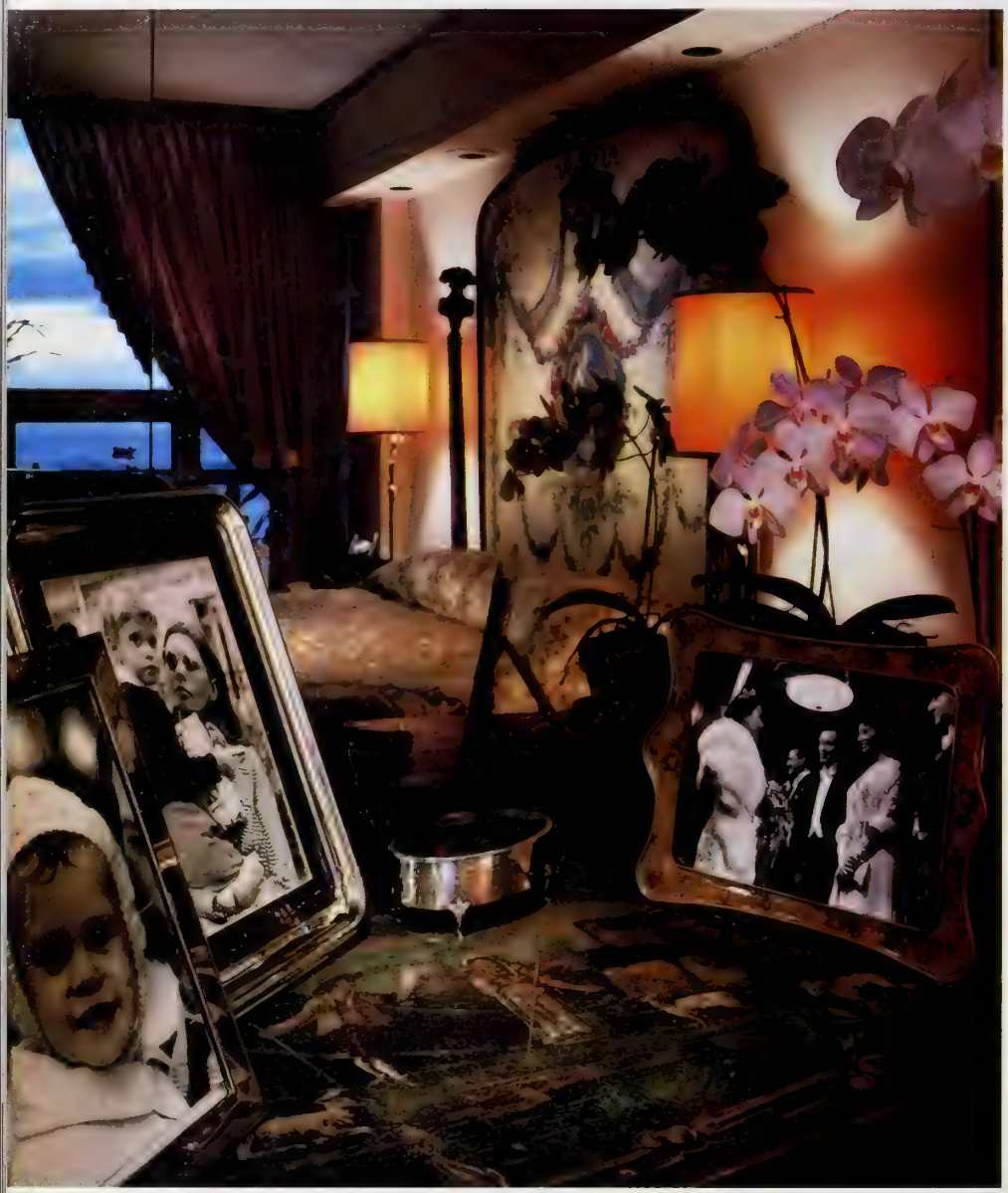


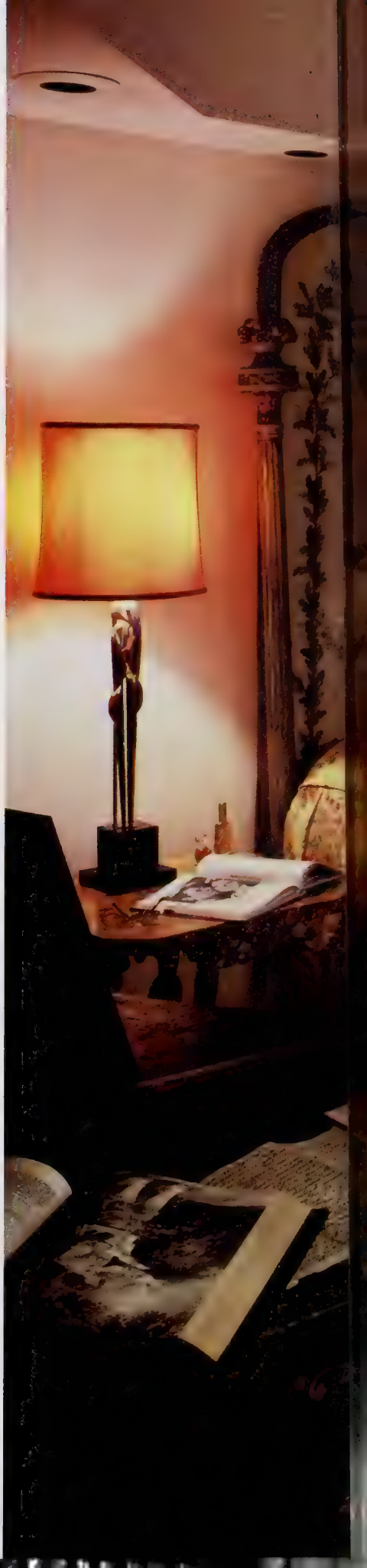
ABOVE: "On a recent location shoot, Sophia was on the set in the morning, cooked all day and invited the crew for dinner," says Fine.

OPPOSITE: Silhouetted against the wide windows, with panoramic views of the waterway around Williams Island, is a black marble sculpture by Hajdu. The dining table is set with blown-glass roosters and handcrafted Italian pottery plates acquired when Loren was filming *El Cid*. BELOW: A large painting by Vacchi, one of Carlo Ponti's favorite artists, dominates a dining room wall.









Of great sentimental value to Loren is the 18th-century-style four-poster bed, with painted Italian headboard, to which she was confined during her two pregnancies. Another important piece brought from Europe is the 18th-century painted harpsichord (above) that holds photographs of her younger son Edoardo and of the actress being presented to Queen Elizabeth.

recuperation, but that's not the way I feel when shooting starts again. But I'm still as excited and motivated about acting when I get into new roles as when I started out."

Two projects are luring her out of the family haven at Williams Island. One is a television film based on Mario Puzo's novel *The Fortunate Pilgrim*, in which she will be reunited with her great friend Marcello Mastroianni. The other is a comedy called *Saturday, Sunday, Monday*. "I'm looking forward enormously to both projects," Loren says, "because each has a special significance for me. *Saturday, Sunday, Monday*, for instance, has been adapted from a work by Eduardo de Filippo, who wrote the original play from which *Marriage Italian Style* was drawn. It will be wonderfully stimulating, but it won't make me forget the joy of being here in the sun with the whole family. That, as far as I'm concerned, is the ultimate luxury."□





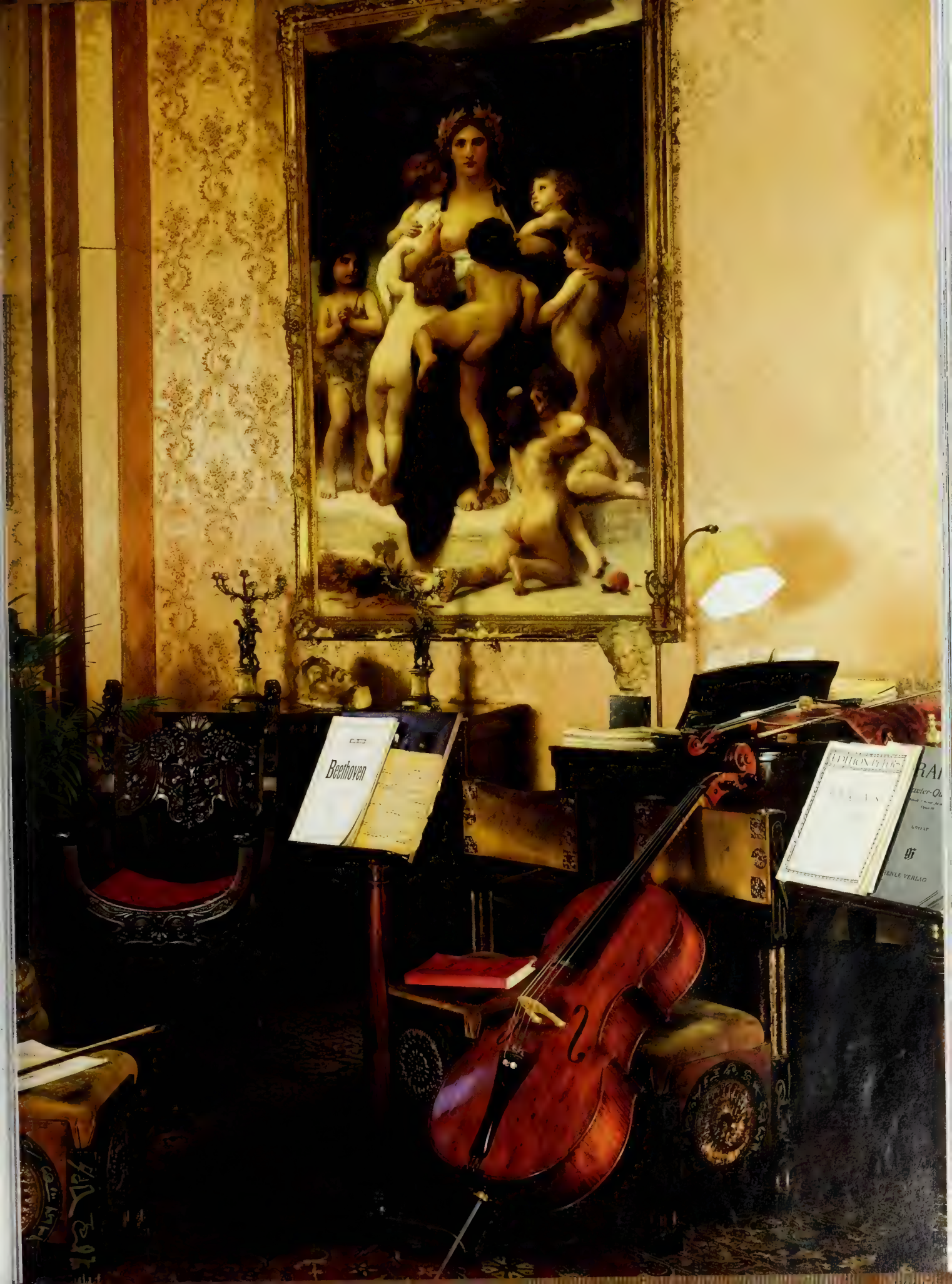
The Collectors: A Rare Aesthetic

Stuart Pivar's Cornucopia of Art in Manhattan

TEXT BY STEVEN M. L. ARONSON
PHOTOGRAPHY BY BILLY CUNNINGHAM

Evocations of a bygone era fill Stuart Pivar's turn-of-the-century Manhattan apartment. It overflows with diverse art and antiques collections that include musical instruments, rare books, 19th-century sculpture and Neoclassical, Pre-Raphaelite and Symbolist art.

ABOVE: Antoine-Louis Barye's bronze *La Guerre* is one of a set of four that are reductions of the large stone sculptures on the 19th-century façade of the Louvre. OPPOSITE: In the salon, silk brocade provides a rich backdrop for William-Adolphe Bouguereau's monumental painting of Charity, *Alma Parens*, 1883. The ebonized chairs are by Bugatti.


Beethoven









PRECEDING PAGES: A circa 1500 sculpture of Eve, attributed to Gregor Erhart, stands in the two-story salon between a Renaissance chest and a *lit clos*. Also featured are mid-19th-century Aubusson-covered *borne*, and a dragonfly lamp and stained-glass window by Louis Comfort Tiffany. Paintings include Gérôme's *La République*, 1849, top left; von Perger's *Crusaders at the Gates of Jerusalem*; and Couture's *The Thorny Path*, right. OPPOSITE: A 16th-century carved-wood St. John overlooks the clavichord set with a trio of Daum vases, circa 1900. *Le Voleur des Juments* by Eugène Fromentin hangs above Bartholomeus Spranger's *Conversion of Paul*. ABOVE: Bronzes by Barye and a Tiffany lamp rest on an 18th-century French country commode. Above is a Neoclassical drawing, 1800, by P. J. Sauvage. The seated nude, circa 1940, is by Robert Ryland. At right is A. A. Lesrel's *Paolo and Francesca*, 1869.

"THE TRUE COLLECTOR should be inclined—and prepared—to buy a great object regardless of what category it falls into, no matter what period it comes from," says Stuart Pivar, who could be describing himself.

The owner of industrial companies which he no longer actively runs but which "support my habit," he has over the years amassed collections in catholic and unpredictable categories: scientific instruments, musical instruments, rare books and furniture; nineteenth-century sculpture; Neoclassical, Pre-Raphaelite and Symbolist painting; European and American objets d'art; twentieth-century American figurative art and mid-twentieth-century plastic salt and pepper shakers. ("One of the attractions of collecting them is that so many have my initials on them.")

Pivar lives among his collections on a Manhattan West Side block that includes several buildings of generous two-story apartments which were designed at the turn of the century specifically for artists and feature northern-light windows. Stuart Davis and Leon Kroll lived and painted in Pivar's building. The former occupant of his apartment was an impresario of the old Manhattan Opera and often entertained Pavlova, Caruso and Chaliapin there.

Pivar carries on the tradition. His



"When you have as many objects as I do," says Pivar, "you have to create a master plan for installation so precise that every single thing has its own place, give or take a quarter of an inch." He began collecting early in life and readily admits that his "quest of the rare is an obsession that was born in childhood." ABOVE: An Art Nouveau lamp by Legras illuminates a grouping of works in the master bedroom that reflect the European aesthetic movement. From left: a circa 1890 watercolor by Petitjean; *La Loge*, an 1897 pastel by Aman-Jean; and *The Sleep of Endymion*, circa 1900, by Armand Point

cavernous double-height salon, with its beamed ceiling and rose-gold brocaded walls, is often the setting for chamber musicales. The surfaces of a piano, clavichord and harpsichord display flutes that once belonged to Toscanini's flutist, Moskovitz. "I bought a dozen of his best, all in one gulp, when they came up at Sotheby's, creating for myself an instant flute collection," says Pivar.

The huge window in the salon gives a view of gardens, lakes and distant mountains difficult to achieve in Manhattan. It is a stained-glass window by Louis Comfort Tiffany—part of Pivar's stained-glass collection, which starts in the Renaissance. "It saves me the bother of having a country house," he laughs.

A mid-nineteenth-century *borne* upholstered in Aubusson tapestry is the hub of Pivar's furniture collection. "I also collect important chairs," he says. And indeed there they sit—importantly: chairs by Herter Brothers, Henry Hobson Richardson and Carlo Bugatti. "I believe that the furniture you use provides you with a certain demeanor," says Pivar, "the way your clothing and automobile do."

Everywhere the eye falls in this vast room, on every wall and tabletop, there are paintings, drawings, sculpture, objets d'art. Pivar has hung many of the paintings in a second-level walkway that lines two walls of the room. "The architectural configuration of a balustraded walkway at the second level of a high room is called a gallery," he explains. "It was common for collectors in past ages to keep pictures at this level, in the upper part of the room. This, in fact, is the origin of the term 'art gallery.' "

Collecting, Pivar believes, is innately built into human behavior. As a child he collected World War II bubble-gum cards, baseball cards, stamps, bottle tops and butterflies. "At summer camp in the Berkshires, when I was maybe seven," he recalls, "Pepsi bottle tops were extremely rare, so I had the scheme of having my parents bring me a hundred, but then I realized I'd flood the market.



ABOVE: Pivar finds Barye "a towering figure—he is to sculpture what Delacroix is to painting." In the study are two of the sculptor's bronzes, *Tartar Warrior* (top) and *Lion Attacking Horse*. The 19th-century English cabinet with guilloche bears lapis-lazuli inserts and cameos depicting Comedy and Tragedy. BELOW: *L'Abandonée* by Henri Martin hangs above a 17th-century Italian sculpture fragment.



And I remember literally risking my life on railroad tracks running after a tiger swallowtail, realizing that if I caught it the quality and importance of my butterfly collection would swell enormously. So I learned the concept of rarity and the obsession of possession—the thrill of a masterwork—very young."

Pivar discovered the fine arts as a teenager on Long Island in the forties. "I was owed seventy-five dollars for installing some screen doors for one of our neighbors, who was an art collector. There were two Rodin watercolors hanging on a wall, and I asked if I could have them instead. They were my first objets d'art of any importance. I was brought up with some interesting pieces around me. My father came back from Europe after the war with a beautiful Gallé vase he'd traded a pack of Camels for—cigarettes, not a herd of dromedaries. Years later I got interested in the work of this master. I own some Gallés now whose value is, let's say, well beyond a pack of cigarettes—such as the famous Tadpole vase."

When Pivar was a shrewd twenty, he bought a Winslow Homer for $100 and a Sargent for $125 at an estate auction on Long Island. "I drove straight to the Whitney Museum of American Art, which was then in the Museum of Modern Art building, and showed the Homer to an expert to authenticate it," he recalls. "Then when I went downstairs, I found that someone had broken into my car and stolen my raincoat but hadn't bothered taking the Sargent."

In those days Pivar was able to set aside only a few hundred dollars at a time for art. "I found that was enough, in the fifties and even the sixties, to buy a major work of nineteenth-century sculpture—you got a lot for your money," he says. "Most art collectors ignore sculpture because of the difficulty in discerning the difference in the quality of casting—authenticity and so forth." Pivar went on to develop a sizable nineteenth-century French sculpture col-

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A Versatile Retreat

Designer's Lake Tahoe Apartment

INTERIOR DESIGN BY RONALD CROSETTI
TEXT BY HOWARD JUNKER
PHOTOGRAPHY BY MARY E. NICHOLS

Urban sophistication in a sylvan setting is what designer Ronald Crosetti sought for his Lake Tahoe condominium. RIGHT: Cedar paneling throughout evokes the woods outside the living room. Regency and Biedermeier chairs flank a 17th-century-style table.

BELOW: The entrance hall includes a late-18th-century French walnut drop-leaf table. Above an American bachelor chest hangs a Queen Anne mirror with tortoiseshell frame, surrounded by French découpaged engravings and two 19th-century Japanese prints.






Romantic Rooms





PROFOUNDLY DEEP blue-green water, the sharpest, clearest air, and a snow-tipped Sierran perimeter have always defined Lake Tahoe's splendor.

But the correct season to enjoy the lake no longer ends with the last day of summer, and the appropriate style of decorating no longer depends on updating the mountain cabin inspired, at best, by the lofty rusticity of Yosemite's Ahwahnee Hotel. The new standard is set by the year-round condominium, a decidedly urban unit that is not easily integrated into the woods by the water's edge.

San Francisco interior designer Ronald Crosetti was eager to respect both the constraints of nature and those of tradition when it came to designing his pied-à-terre at Crystal Bay on Tahoe's North Shore. He also decided that he need not yield to an imagined pressure to abandon his characteristic urbanity.

The old style, Crosetti acknowledges, was sometimes grand but in general rather low-key. Now, he suggests, "a lot of people are taking great pride in making their houses attractive—their places are very snappy."

Crosetti's style tends to be smooth and understated. His sense of drama favors the ensemble, not the individual gesture. His eye ranges widely, often discovering unexpected uses for pieces others have overlooked.

In this project he did not resist rusticity altogether: He paneled every surface, including ceilings and countertops, in western cedar, a less obvious and in some sense less oppressive wood than redwood. Left untreated, the cedar is just now beginning to patinate.

"In this instance at least," explains the designer, "I was eager to have a city/country contrast, since the walls in my San Francisco apartment [*Architectural Digest*, April 1986] are silk." Another city/country contrast

In the living room, Chinese painted panels and a Thai celadon storage jar counterpoint a pine table, English oak gateleg table and French commode. Lamps are Moroccan water jars.



In the evening, the versatile entrance hall becomes an intimate dining area. A pair of Chippendale side chairs provide additional seating at the table, which is set with famille rose soup plates. On the chest, an antique Imari plate.

Crosetti included was more color: "Basically I like serenity. I started out here with a quiet palette in mind, but I found I wanted both the excitement and the coziness of color, something to play off the natural beauty."

The chief constraint he faced was the absolute need to maximize available space, to allow for everything from a quiet getaway weekend to an interview with prospective clients or a dinner for ten of the ski bunch.

Crosetti always takes a pragmatic approach based on understanding what his clients need and want, on their habits and personal reactions, not on a program he has independently developed. "I work best when I can establish a rapport with people," the designer declares.

Working for himself as a client, however, proved "very difficult. It's difficult to decide what I can live with comfortably on a daily basis."

Ultimately Crosetti allowed himself great latitude to be spare and yet sumptuous, to adapt old pieces to new uses, to introduce the unexpected and to establish a context unmistakably not woodsy.

His essential strategy of multiple use is immediately invoked in the entrance hall, with a fifteen-panel glass door that opens from a wide porch suitable for storing firewood, sports gear and the odd deck chair. A French walnut drop-leaf table anchors the space by day, serving as a formal centerpiece. By night the table can be used for intimate dinners—or it can be tucked away, a heavy curtain drawn over the entrance, and the very wall pulled open and a bed swung down. In this elegant rendition of a Murphy bed, the wall—which opens winglike to frame the bed—is already equipped with reading lights and stereo/TV controls.

In the living room, another versatile area, Roman shades are used to give full play to the view: no fabric



With space at a premium, the entrance hall can also be used as a guest room; the bed drops down from a hidden wall alcove. Among other objects are a 19th-century mahogany canterbury and two English leather-covered stools.

gathers at the sides. A country French *vaisselier* (a type of dresser or cupboard) holds the stereo equipment and a *bonnetière* (a hat cabinet) serves as the linen closet. Seventeenth-century-style Spanish figural tiles frame the ebony-inlaid mirror above the mantel, on which a small collection of antique horn drinking cups has been arranged. It is a collection lately augmented by the pre-Columbian artifacts to which Crosetti increasingly finds himself drawn.

This great variety of material yields a feeling of abundance, of endless treasures brought together for their rich associations: Moroccan clay water jars, an American cherrywood bachelor chest, Thai celadon pots.

"These may not be the kinds of things you'd normally put in Tahoe," admits Crosetti, pointing especially to the Chinese floral panels above the seating arrangement he designed in the living room. "But I think pretty things should be everywhere, wherever you want them."

As he says, he has created in a minimum space a "totally functional apartment that does everything a large one does." He has also made a positive contribution to what it now means to be at home on the shores of one of America's most idyllic lakes. □

Crosetti was eager to respect both the constraints of nature and those of tradition when it came to designing his pied-à-terre at Crystal Bay.



Belgian painter and graphic artist Pierre Alechinsky is known for expressive abstract works with distinctive borders, such as *Petit Escargot*, 1984, of acrylic and ink on paper mounted on canvas, which hangs in his painting studio in Bougival outside Paris.

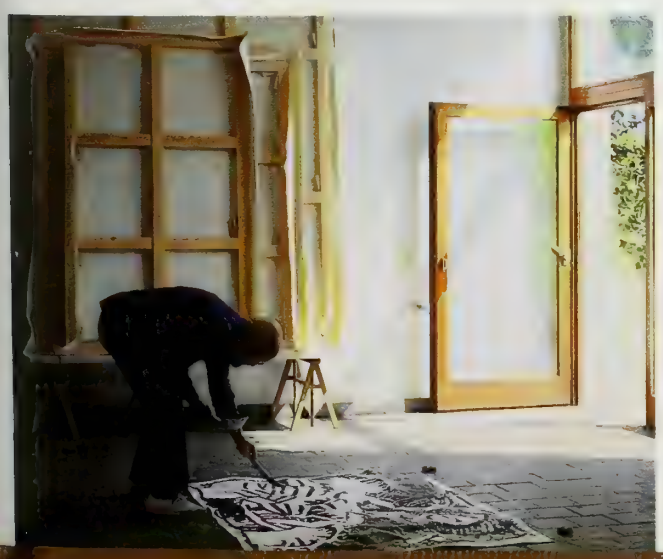
Alechinsky's Realm

The Artist's House and Studios near Paris

TEXT BY DAVID SYLVESTER
PHOTOGRAPHY BY DERRY MOORE

ABOVE AND BELOW: The enormous studio, built in the garden in 1968, provides Alechinsky with the space and northern light necessary to create a prodigious number of large-scale works in a variety of mediums.

BELOW: Alechinsky and his wife, Michèle Dendal, have lived at their French country home, which consists of a main house with print studio and the separate painting studio, since 1963. Another studio is in New York.





PIERRE ALECHINSKY'S scholarly appearance—the smooth head, the round spectacles frequently pushed up high on the forehead, the neatly trimmed beard—might belong to a character from Chekhov. His father, a doctor, was a Russian Jew; his mother, also a doctor, is a French-speaking Belgian. They lived in Brussels and he, their only offspring, was born there in 1927. He was twelve when the four-year German occupation began.

As soon as it ended, Alechinsky entered La Cambre, the national college of architecture and decorative arts in Brussels. He was to become one of the leading European painters of his generation, and he did not have to wait long for recognition. He had his first one-man show at the Galerie Lou Cosyn, a Brussels gallery where Magritte showed, when he was only nineteen. The following year he was included in a group exhibition at a top Paris gallery, the Galerie Maeght, which later represented him in Europe. (In New York, he is represented by the Lefebre Gallery.) In 1951 he left Brussels with his wife, Micky—Michèle Dendal, whom he had met in 1948—and settled in Paris.

Since early in the 1960s the Alechinskys have had a large house just outside Paris, in Bougival, one of the great centers of Impressionist painting. It is an old house set beside a narrow country lane, from which it looks like any other comfortable rural retreat. But inside, it is a place of intense activity, with the space mainly given over to the demands of producing works of considerable dimensions and differing mediums. There is a print studio almost as large as the painting studio. And there is another studio in New York City, near the Queensboro Bridge. "It's my way of going to the country," says the artist.

By the time Alechinsky migrated

Works in progress line the back wall of the painting studio. At left is a column covered with posters Alechinsky has created over the course of his career, including his first, for a 1949 Belgian film festival. Chinese baskets suspended on pulleys help him keep order.





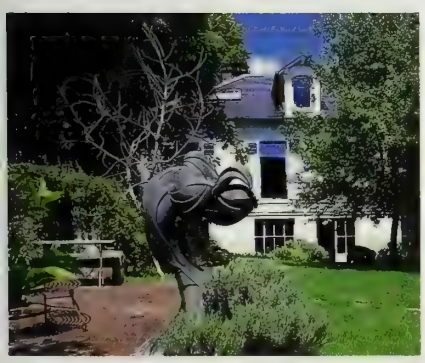
In the dining room are, from left: Pierre Bonnard's *La Cueillette des Fruits*, an Edgard Tytgat poster, a small Carl-Henning Pedersen painting, and Alechinsky's own *Central Park*. Sculpture is Reinhoud's *Le Chignon*, 1967.

to Paris he had been a member of that remarkable group of itinerant young northern European artists who called themselves Cobra. The group was active as such only from 1948 to 1951, but its finest artists—Asger Jorn, Karel Appel and Alechinsky—never really stopped being Cobra artists.

The name Cobra was a salute to three capital cities from which members of the group came: Copenhagen, Brussels and Amsterdam. But it also had a deeper significance—its evocation of both violence and myth. Cobra painting is furiously free in handling, harsh and raw in color, wildly fantastic in imagery, reminiscent of graffiti and the art of children and madmen. Given that idiom—demotic and knockabout—Cobra art can be comic or tragicomic, but not tragic. Alechinsky's work, through the verve of its manner and the extravagance of its matter, is perhaps the most apocalyptically hilarious of all Cobra art.

In the days of the actual group, he was also energetic as "an activist, an errand boy, rushing off to the printers, getting letters off to sponsors,"





"I had just started to mount my paper paintings on canvas. *Central Park* was the first."



TOP: The artist calls *Central Park*, 1965, "a key work in my development." It was his first acrylic on paper with a "comic strip" border. ABOVE LEFT: Reinhoud's *Le Genou dans la Robe*, 1967. ABOVE: *La Tortue*, 1950, by Alechinsky's contemporary, Danish artist Henry Heerup.

and so on. This was one expression of his relish for working with people. Another is a liking for collaborative forms of art. One way he has indulged that is by being highly active as a maker of prints, which requires working together with expert craftsmen. Another is his attachment to an art form that offers him "a way of working with people without asking their permission." That way is to take all sorts of existing images—old navigational maps, new maps of the Paris arrondissements, letterhead paper, ancient documents—and mark them with his own free calligraphy.

There is an intensity about the black marks Alechinsky superimposes on what he calls "the received traces of other people's histories" that exemplifies the huge delight he takes in using black. He is one of several postwar painters, including Jackson Pollock, Franz Kline and Robert Motherwell, to luxuriate in black, massing great areas of it or trailing it in sweeping arabesques. Alechinsky acknowledges a debt to those dense and velvety blacks that Picasso achieved

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Historic Houses: Cecil B. De Mille

Family Scenario for a Hollywood Legend



ABOVE: In the living room, with its columned mantel, Kirman rug and sedate furniture, the De Milles entertained notables of the motion picture industry and the diplomatic and theatrical world. The painting, *Peasants Listening to the Prayer of a Bishop*, is by Daniel Sayre Groesbeck, associated with De Mille productions for many years.

TEXT BY MICHAEL WEBB
PHOTOGRAPHY BY MARY E. NICHOLS

"PRODUCED AND DIRECTED by Cecil B. De Mille" was, for much of this century, shorthand for extravagance on the screen. De Mille put Hollywood on the map and launched what became Paramount Pictures with a western, *The Squaw Man*, which he made in the winter of 1913-14. Over the next forty years he directed seventy pictures. Only a handful were biblical epics, but those are the titles for which he is best remembered: *The Ten Commandments*, 1923, 1956; *King of Kings*, 1927; *The Sign of the Cross*, 1932; and *Samson and Delilah*, 1949. De Mille was a master showman in the Barnum and Bailey tradition, and it's appropriate that he won the Best Picture Academy Award in 1952 for a circus drama, *The Greatest Show on Earth*.

On the set he acted his role with gusto. Publicity films capture an imperious figure with a hawklike profile and commanding voice, attended by acolytes who relayed his orders to the Crusaders storming Jerusalem or to the Israelites fleeing the pharaoh across the parted Red Sea. A deeply religious man, De Mille believed that every picture must have a moral, and that sin should be exposed in order to extol virtue. This principle allowed him to feature pagan orgies and nude bathing sequences without complaint from the censor. Critics scoffed, but audiences loved it.

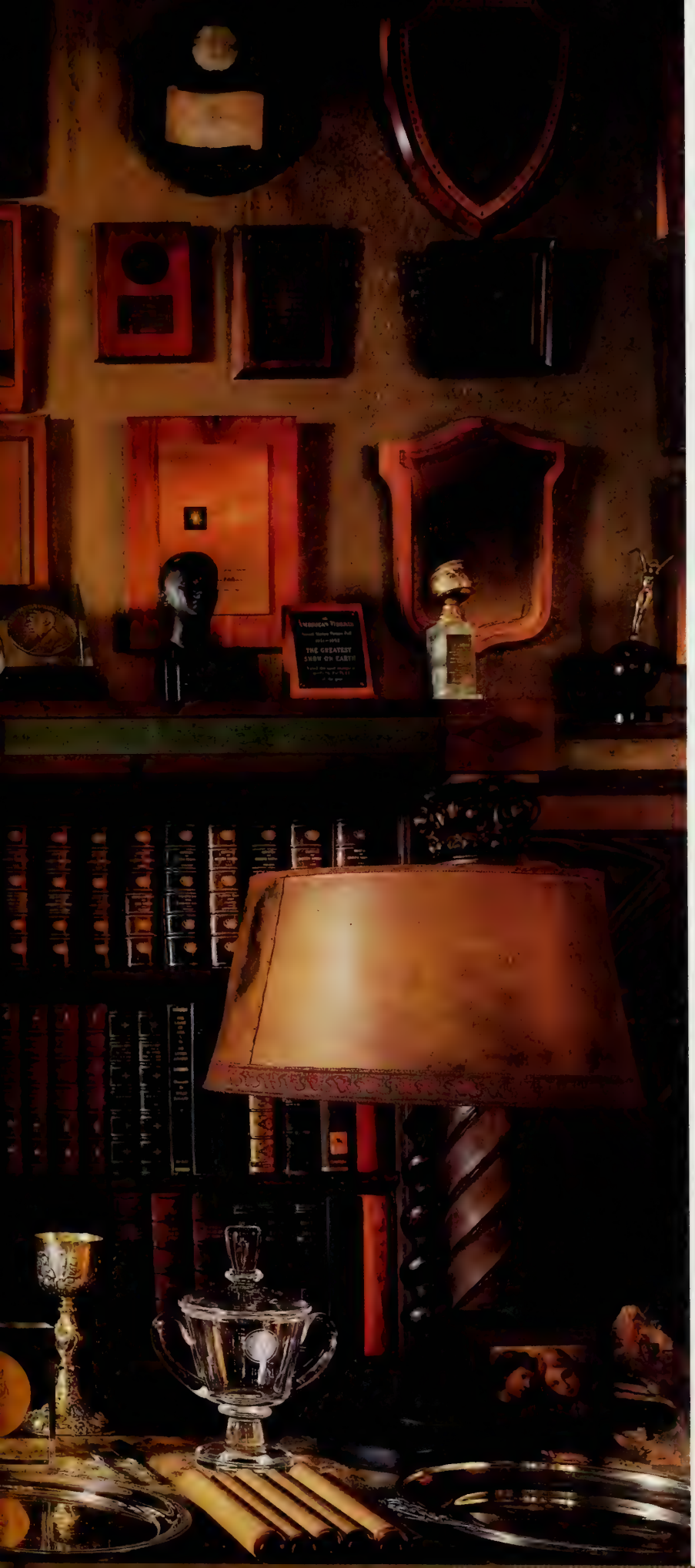
De Mille's special brand of uplift and entertainment is out of fashion today, and his films are seldom

OPPOSITE: "Keeping the same house for four decades must be something of a record in Los Angeles," Cecil B. De Mille wrote in his autobiography, published in 1959. Today the Mediterranean-style house is rounding out its seventh decade as a De Mille family residence. It was bought three years after the young producer-director arrived in Hollywood in 1913 to film *The Squaw Man* and established production offices in a Vine Street barn.






FAME
CECIL B. DEMILLE
CECIL B. DEMILLE



PRECEDING PAGES: In his office, De Mille did his "homework," as he called it, when a picture was in preproduction stages. The Pathé camera was used to film his first Hollywood feature in 1913. A figure of Moses recalls *The Ten Commandments*. Mrs. De Mille gave her husband the opium bowl, left, to remind him not to drop pipe ashes on the Persian carpet.

shown. But he was a towering figure in an era when moguls and stars flaunted their success. Not so De Mille. "Since I came to California in 1913, I have never lived anywhere but Hollywood," he wrote in his *Autobiography*. "We have never been lured by Beverly Hills, Bel Air or other places which have become much more fashionable." And the conservative house in which De Mille lived until his death in 1959 suggests a banker or a bishop more than a movie legend.

A prospectus of 1915 described the Laughlin Park subdivision, just south of Griffith Park, as "a residential paradise on a noble eminence, a replica of Italy's finest landscape gardening linked to the city by a perfect auto road." To launch the venture, two substantial classically inspired houses were built side by side: De Mille moved into one with his family; Charlie Chaplin took the other. Chaplin was a graduate of vaudeville, De Mille of the New York stage. Both loved to laugh, and they became close friends, the De Milles sometimes spending weekends at Chaplin's Santa Monica beach house. When Chaplin moved out of his Hollywood house in 1926, De Mille bought the property and commissioned architect Julia Morgan to design a conservatory to link the two houses. His new acquisition provided space for an office,

LEFT: Awards and honors kept pace with the showman's career. In the study, a *Photoplay* plaque commemorates *The Ten Commandments*, 1957; the Oscar was for *The Greatest Show on Earth*, Best Picture of 1952. A miniature director's chair tops the D. W. Griffith Memorial Award for Distinguished Achievement and evokes memories of De Mille's "chair boy," whose responsibility on the set was to have the director's chair always nearby.



ABOVE: Mrs. De Mille's office and library opens to the music room. The picture of her husband was taken in 1916, the year they bought the house, when he was thirty-five and an increasingly active and significant figure in the burgeoning motion picture industry. Photograph on the bookcase is of De Mille's mother, Beatrice.

a screening room and a guesthouse.

De Mille came to Hollywood by chance. He had planned to make *The Squaw Man* in Arizona, but when the company reached Flagstaff he realized the scenery was inappropriate for a western set in Wyoming, and put everyone back on the train. He cabled to New York: "Have rented barn in place called Hollywood for $75 a week" and was given permission to stay. Other pioneers had established crude studios in the vicinity, but the sedate citizens of Hollywood did not welcome these raucous intruders. Established in the land boom of the 1880s, Hollywood was still a farming town, inhabited by devout midwesterners who had banned theaters and saloons. "No dogs, no actors," read a sign at the Hollywood Hotel.

The "movies," as the pioneers were called, were mostly young and uninhibited. Cowboys hired for westerns would gallop across neighborhood front lawns. Producer Mack Sennett staged automobile chases along quiet residential streets, greasing intersections to improve the skids. In many ways this was still the Wild West. Rivals twice tried to shoot De Mille as he rode home to his cottage in the

OPPOSITE: "I like to paint on a big canvas," De Mille said of his film productions. By contrast, the De Milles' home life was simple. When they entertained at dinner, the guest list was likely to be small and select, perhaps including such motion picture stars as Charlie Chaplin, Pola Negri, Douglas Fairbanks and Geraldine Farrar.



Cahuenga Pass from the barn at Selma and Vine, and he carried a gun to shoot rattlesnakes. Today the Hollywood Freeway runs through the Cahuenga Pass, and the barn that served as a set and offices for *The Squaw Man* has been moved to a site across from the Hollywood Bowl. Restored and repainted, it displays mementos of those Gold Rush years.

The Squaw Man survived various setbacks and De Mille's inexperience. Its success launched his career, and he used the camera (which now sits on his desk) as a good-luck token to shoot a scene in each of the fifty silent features he made up to the coming of talkies (and motor-operated cameras) in 1927. For De Mille was deeply attached to the past, and his house is a compendium of the man and his career: the books and art that inspired him, the props that recall a half-century of moviemaking, a galaxy of awards and citations.

De Mille's granddaughter, Cecilia de Mille Presley, was born and raised here. She recalls an idyllic childhood surrounded by family, friends and animals. Her earliest memories are of laughter and of flowers in every room. Halloween was an occasion to dress up in costumes borrowed from the studio wardrobe. Grandfather, an intimidating presence at the studio, was for her a kindly old man who never lost his patience with children and prowled through the house in the middle of the night to make sure they were well tucked in. He loved to tell them stories. De Mille was an actor before he became a director, and he remained a bit of a ham. The children were an enthusiastic audience for his performances and served as a sounding board for the instructions he later gave his actors.

The house was where he entertained heads of state, industry leaders and military heroes. The rose garden was the setting for family weddings and publicity photos of young actresses. A scene for the 1927 *King of Kings* was shot in the olive grove beyond. Over the years, satellite houses were built on the estate, usurping the pool and stables. W. C. Fields, Deanna Durbin and Anthony Quinn developed neighboring properties. But the illusion of a sparsely populated arcadia, crowned with the Hollywood sign and the Griffith Observatory, has been preserved.

For a year, Charlton Heston came to the house every Sunday to be coached for the role of Moses in *The Ten Commandments*, and a co-star, Yul Brynner, was a regular dinner guest. "Dinner was usually a family affair," Cecilia Presley remembers, "but we could invite anyone to see the movies that were shown every night but Sunday. And, no matter how serious

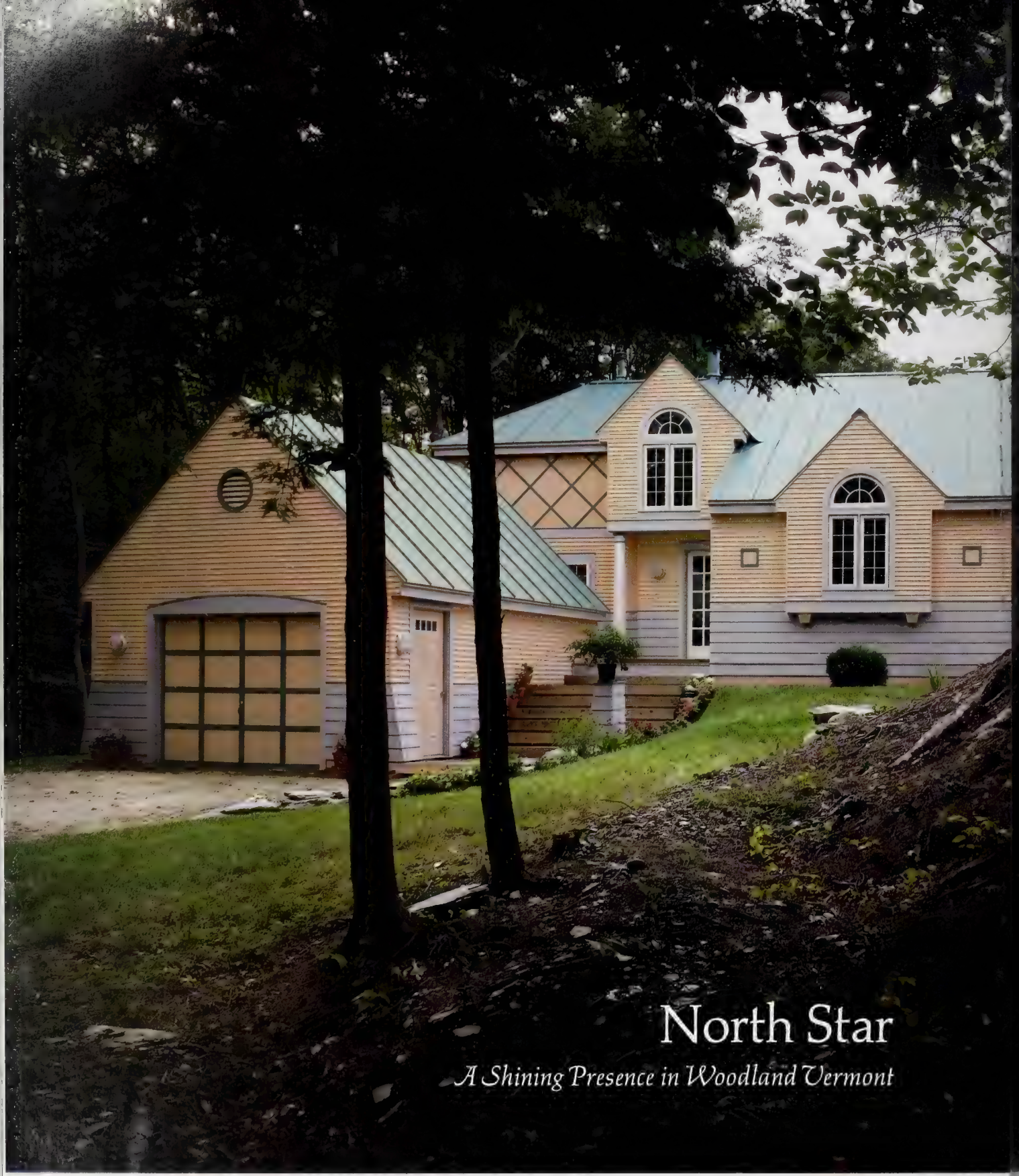
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ABOVE: A Renaissance-style fresco with a lion medallion dramatizes the entrance to De Mille's office. Lunch and tea were often served at the rustic table; the De Mille children, and later the grandchildren, played in the cool, secluded arcade.

OPPOSITE: Charlie Chaplin's home next door was bought by De Mille for use as an office, screening room and guesthouse. Linked by a conservatory, the houses enclose a garden that was often the setting for publicity stills for De Mille films.

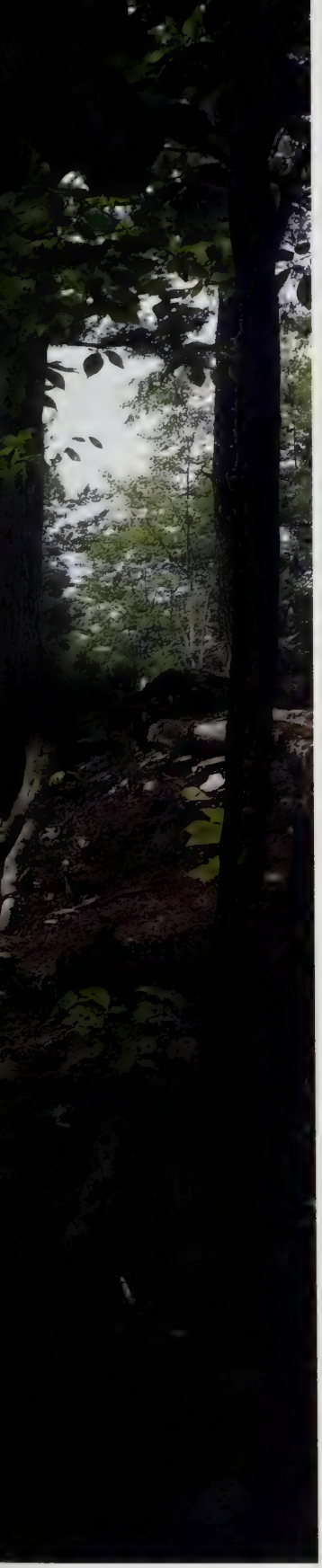




North Star

A Shining Presence in Woodland Vermont

Blending New England vernacular and classical traditions, architect David Coleman designed a wood-and-clapboard house for Zeke and Emily Church in a Vermont forest. ABOVE: "The entry façade is intended to greet you with open arms. It's informal and playful and merges with the rugged landscape," says Coleman. OPPOSITE: Overlooking a fern-filled terrace, the monumental west façade features a broad gable roofline that addresses the scale of the mountains beyond.



ARCHITECTURE BY DAVID COLEMAN
TEXT BY LIONEL ATWILL
PHOTOGRAPHY BY TONY SOLURI

THROUGH THE FOREST of sugar maples and a smattering of yellow birch, beech and ash, the house smiles. It is not the silly smirk of so many small, secluded Vermont homes built over the past decade, houses that project a confusion of style and purpose. This house's gesture is mature, sophisticated, inviting.

Such a greeting may seem superfluous in the Vermont of most people's minds, where days are always bluebird-bright and the nights are warmed by crackling fires, but Vermont is not always a postcard image. Winter darkness, spring mud, summer rain and autumn gloom are as much a part of Vermont life as anything else. On those days the warmth of home is a coveted thing.

Zeke and Emily Church know a lot about that. They are innkeepers, the owners of Tucker Hill Lodge in Waitsfield, and as such they are purveyors of a warming touch. When they decided to build a home of their own after living at the inn for seven years, they knew they wanted a friendly façade to welcome them as they drove through the sugarbush.

They knew, too, that they liked the more formal look of American classicism found both in New England and in their home state of North Carolina. Not that their initial ideas about the house were so thoroughly distilled. "The Churches came to me with a few drawings and some pictures," remembers architect David Coleman, "but instead of starting right off and figuring out the details of floor space, I like to sit down and find out what the clients' dreams are. I like to get them to talk about the places that have inspired them and the things they feel passionate about."

Coleman, formerly of C. S. Architects and now practicing architecture in Burlington, combined his clients' ideas with his own respect for architectural history and for the integrity of the site. The home he created is as sophisticated and intellectually intriguing as it is cheerful.

"There is a blend here of classical imagery and a vernacular sensibility,



a dialogue between formal and informal," notes Coleman. "The front of the house has a fairy-tale quality; it's a warm and inviting cottage. The west façade is formal, majestic: a crown on top of the series of natural terraces that drop off to the valley below. That side is a monumental gesture, even though the house itself is small."

And it is small, about seventeen hundred square feet. Downstairs are the guest bedroom and bath, kitchen, dining room, living room and study; upstairs, master bedroom and bath and a tiny dressing room. Small has a certain cachet in Vermont, however. Small is warm and small is cozy, qualities that in the depth of winter comfort both body and soul. Yet the house is neither boring nor


HALL BROS
SHOW

claustrophobic, ills that befall many of rural Vermont's decorated sheds.

The Church house avoids those pitfalls through an intricate blend of illusion and allusion. The illusion is created by Coleman's handling of two lines in the design of the house, one defined by the approach of the drive—an axis that sets the orientation of the garage and channels entry into the house—and the other by the lay of the land, which establishes the alignment of the house overall. These two axes are set obliquely rather than parallel or at ninety degrees. The angle thus created—the "forced perspective," as Coleman calls it—makes the house look bigger than it is by creating visual intrigue in each room.

For example, the stairway narrows toward the top as if an art teacher had drawn a vanishing point on the landing wall. One side of the stair follows the garage axis; the other follows the axis of the house itself. Thus a short stairway conveys the impression of one much longer.

Coleman's allusions are equally complex. "I was playing off what I like to call 'country classicism' as a theme. There is a certain formal feeling in a lot of the house. Throughout the Northeast countryside you find buildings that have a vernacular quality to them, but at the same time, when you go inside, you find transformed elements of classical architecture. Pilasters that aren't marble but wood, for example.

"The Church house respects the past. I don't like adding elements indiscriminately, but I do like to work with elements abstracted from history, presenting them in a way that recognizes the spirit of the eighties."

The colors of the house are part of Coleman's series of allusions. They reflect the palette of Carl Larsson, the Swedish artist whose work, Coleman discovered, the Churches much admire. "His colors work very well in the North—Sweden or Vermont—to create a sense of cheerfulness," says Coleman. "I think color is as significant a part of architecture as form and proportion. Here the colors appear in soft contrast to nature, allowing the house to stand out without compromising its oneness with the site.

"People react to the colors," he continues. "Some people really love them. Others look at the house and they're confused or intimidated. But I like that too. The house touches people's hearts and they respond."

Certainly, if the owners' response is the best indication of the success of an architect's intentions, then Coleman has done his job. "We've lived here for three years," says Zeke Church, "and we're still discovering things about this house. We're excited every time we come home."□





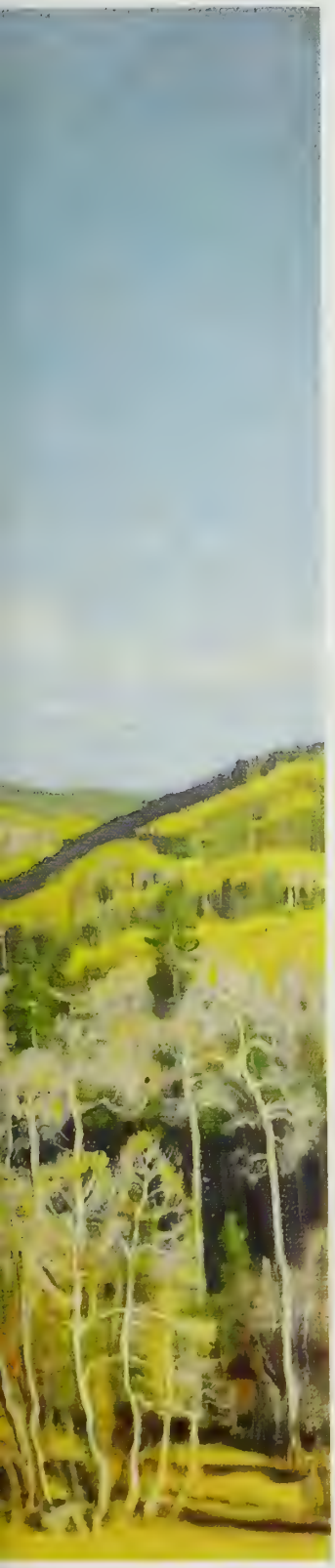
OPPOSITE: Centering the house is the west porch, to which columns, a balcony and an oculus add classical touches. Says the architect, "The porch is recessed, playfully stepping back at the corners and taking a bite out of the gable." ABOVE LEFT: Balcony doors open up the master bedroom, where vibrant colors on the bead-board paneling and trim were inspired by Swedish artist Carl Larsson. ABOVE RIGHT: Cross-mullions merge the oculus—"the eye of the house"—with the grid of the wall.



Art: Taos Landscapes

Pioneer Artists Depict the Grandeur of New Mexico

TEXT BY AVIS BERMAN



GEORGIA O'KEEFFE spoke for hundreds of artists when she said, "If you ever go to New Mexico, it will itch you for the rest of your life." O'Keeffe—who first saw New Mexico in 1917, visited Taos in 1929 and returned from then on—became the painter most prominently identified with the state. But she, like her fellow modernists John Marin and Marsden Hartley, was a relative latecomer to the Santa Fe–Taos area. A serious art colony had been established in Taos in the late 1890s, and its pioneers were no less dedicated to interpreting New Mexico and portraying its atmosphere and mystique.

The charter colonists, who worked in traditional representational styles, came to believe that what happened in New York or Europe was for them ultimately beside the point. They had seen no terrain like this, and mastering its limitless space, immense heights, unrelenting light and sparkling air was struggle enough. The land, rocky and weathered, was eminently paintable but daunting to paint. In John DeWitt McKee's words, "... there is no landscape here. There is only land, which can no more be trapped for taming than can the fleeting watermelon color of the mountains, come and gone between one eye-blink and the next. Landscapes can be whistled in and brought to heel, ordered and arranged in frames. But this! So seemingly inert, impassive, barren, this land will not submit to capture."

Nevertheless, the painters were determined to describe this new and overwhelming place. The first generation's devotion to New Mexico early in their careers may have cost them the notice and reputation accorded their eastern counterparts, but that same focus invigorated their work and produced a vibrant artistic transcription of the Southwest.

The founding father of the Taos art colony is generally agreed to be Joseph Henry Sharp, who made his first visit in 1883 and passed the word to American students he met in Paris. But not much beyond talk occurred until the summer of 1898, when Ernest Blumenschein and Bert Phillips, two of the young artists who had run into Sharp, hired a horse and wagon for a trip from Denver to Mexico. Twenty miles from Taos the wagon dove into a ditch and a wheel collapsed. The two artists tossed a coin to see who would go for help.

Blumenschein lost. He rode off with the wagon wheel and bumped through mountains and miles of sagebrush before reaching Taos. As he observed his surroundings, he grew excited by the scenic possibilities. "The beautiful Sangre de Cristo range to my left was quite different in character from the Colorado mountains," Blumenschein later wrote. "Stretching away from the foot of the range was a vast plateau cut by the Rio Grande and by lesser gorges in which were located small villages of flat-roofed adobe houses built around a church and plaza, all fitting into the color scheme of the tawny surroundings. The sky was a clear, clean blue with sharp moving clouds. The color, the effective character of the landscape, the drama of the vast spaces, the superb beauty and serenity of the hills, stirred me deeply."

With the wheel repaired, he returned for Phillips and convinced him that Mexico could wait. The two settled down to paint for what was supposed to be a few weeks. Blumenschein's visit stretched to three months and Phillips stayed for good. Oscar E. Berninghaus arrived in 1899, E. Irving Couse in 1902 (the same year Sharp returned), and W. Herbert Dunton in 1912.

Taos, despite its pictorial richness,

Aspen Sentinels, E. Martin Hennings, Taos working period 1921–56. Oil on canvas; 25" x 30". Autumn's turning aspens contained for Hennings "all the poetry and drama, all the moods and changes of nature" to inspire him toward continuous improvement of his work. Gerald Peters Gallery, Santa Fe.

A wealth of picturesque subject matter awaited the newcomers—the Pueblo Indians, the Spanish Americans, the hills, canyons and arroyos—all illuminated by the blanching sun.

Near Spring, Walter Ufer, circa 1920. Oil on canvas; 24" x 27". Believing studio work would dull an artist's creativity and palette, Ufer, like many fellow artists, painted out-of-doors in Taos, skillfully interweaving light-saturated colors with the irregular patterns of the rugged terrain. Kennedy Galleries, New York.





Taos Valley, Victor Higgins, early 1940s. Oil on board; 9½" x 18". In the last decade of his life, Victor Higgins completed his Little Gems series, described by Taos colleague Ernest Blumenschein as "works of love: love of his simple subjects and of his craftsmanship." Wunderlich and Company, Inc., New York.

had no galleries, and the painters' sales were rare. To remedy that, in 1915 the six men organized the Taos Society of Artists, an association created to sell, publicize and circulate their work in shows around the country. That Taos had become a well-known art colony by the early 1920s was directly due to the success of the Society of Artists and its traveling exhibitions.

Walter Ufer, Victor Higgins and E. Martin Hennings traveled to New Mexico between 1914 and 1917. They became Taos residents and were invited to join the Society of Artists. These nine became good friends and colleagues, and they are considered the core group of the colony's first generation. The tenth and last member was Kenneth Adams, who moved to Taos in 1924 and was invited to join the society two years later.

A wealth of vivid and picturesque subject matter awaited the newcomers—the Pueblo Indians and their costumes, crafts, ceremonies, daily activities and architecture; the Spanish-Americans and their heritage; the desert, hills, canyons and arroyos—all illuminated by the blanching sun. Ufer told a patron: "Every spot and corner is a picture, and every figure, whether Indian or Mexican, is a study." The problem then was not a paucity of spots, corners or figures but how to paint them. The men were not fully prepared for the pervasive light, the inhuman scale, the violent chiaroscuro, or the clear, thin air that made a hill fifty miles away seem just down the road. (In homage to that phenomenon, O'Keeffe called a painting *From the Faraway Nearby*.)

The artists now transplanted to Taos had received sound academic training and were essentially figure painters. Because of difficulties in depicting the unfamiliar setting, their first pictures tended to be figure studies or figures framed by a landscape. In many of Berninghaus's canvases, for example, men and women are small in relation to the expanse of land, which seems indifferent to the human presence. Hennings harmoniously interwove Indians traveling through the mountains with foliage screens of cottonwood and aspen yellowing in the fall sun. Figure and ground merged into decorative tapestries of pattern and light.

Sharp, Ufer, Hennings and Higgins had studied art in Munich, where Courbet, Velázquez, van Dyck, Hals and Manet were much admired. The Americans had learned to convey immediacy through fluid paint handling and surfaces loaded with



A Hillside Garden Taos Valley, Joseph Henry Sharp, late 1940s. Oil on canvas; 16" x 24". In one of Sharp's later works, the artist portrays the Taos countryside as seen from his studio, a departure from the Indian portraits and genre studies for which he is best remembered. Linda McAdoo Galleries, Ltd., Santa Fe.

pigment, techniques that would serve them well in Taos. Such instruction, however, had fitted them to work in the studio, employing the dark palette of northern Europe, and neither practice was suited to the fierce, all-permeating light of New Mexico.

In Taos, the artists adopted plein-air practices, but not the dissolving Impressionist haze. (As Hartley noted, "It will not satisfy the intelligent eye to paint a lone mesa like an inflated haystack of Monet.") Sharp converted a shepherd's wagon into a studio on wheels for prolonged sketching jaunts, and Higgins sat in his car trunk with a box of painting supplies. Ufer, whose scenes were set in the dazzling midday sun, went so far as to declare, "Studio work dulls the mind and the painter's palette."

The painters responded to the outdoor milieu by loosening their brushwork and lightening and emboldening their palettes. Ufer's strokes became highly expressive, and Higgins began using a palette knife to simulate rapidly applied patches of color. Berninghaus and Sharp added plenty of white to their hues.

As the artists matured and came to terms with their environment, they essayed pure landscapes more often. Confident in the methods they had evolved to gauge light, distance and color, they chose to invent as well as record. Higgins urged artists to take liberties. "The object of painting is not to copy nature. Nature is like the Builder's Supply Store Yard. Everything is there for every purpose. The architect chooses what he needs from the store of raw material and shapes it to fit his particular requirements. So the painter must do when confronting nature. Nature had in mind something other than painting a picture. And nature, like the painter, rarely, if ever, does one accidentally."

Influenced by Marin, Higgins recombined landscape elements in cubistic formations, but his locales were clustered close to home. Asked why he lived in Taos, Higgins mentioned the color and then added: "And besides this, there is a constant call here to create something."□

The charter colonists had seen no terrain like this, and mastering its limitless space, unrelenting light and sparkling air was struggle enough.

Pueblo Indians on the Mesa, Oscar E. Berninghaus, circa 1925. Oil on canvas; 25" x 30". Intrigued by the sun's transformation of color and form, Berninghaus repeatedly rendered similar scenes in different light—here, an Indian procession against a Taos Mountain backdrop. Fenn Galleries Ltd., Santa Fe.



Architecture: Ricardo Legorreta

The Los Angeles Residence of Georgiana and Ricardo Montalbán



TEXT BY CARLOS FUENTES
PHOTOGRAPHY BY MARY E. NICHOLS

THERE ARE BUILDINGS that travel and others that seem to spring from the land. The far-flung Spanish empire was constantly drawing plans for the great official and ecclesiastical buildings of the Americas. The energy with which the Spanish founded new cities, from California to Patagonia, is amazing. But sometimes between the drawing boards in Madrid and the construction sites in Mexico or Peru, accidents would occur. The plans for the Mexican mint ended up in Santiago and served to construct what is now Chile's presidential palace, La Moneda, whereas the plans for the residence of Chile's colonial governor



"Walls, water and earth colors," says Ricardo Legorreta, "the three elements from Mexican culture," are found on the north terrace (opposite) and throughout his residence for Ricardo and Georgiana Montalbán.

ABOVE: The plain walls lend the house the appearance of an ancient Mexican monument. BELOW: At the entrance façade, "the absence of windows," says Legorreta, "gives an intriguing sensation and invites exploration."



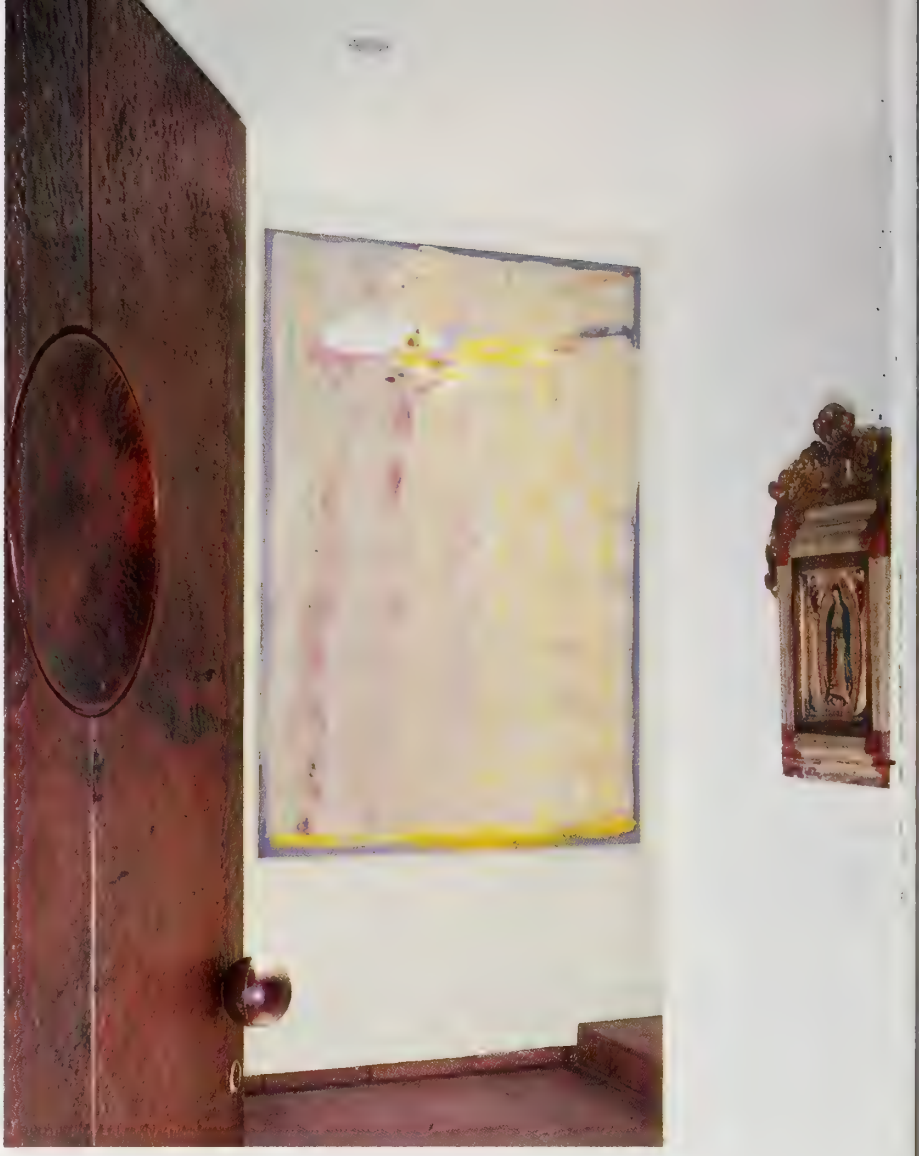
went by mistake to Mexico, where they served to build the viceroy's palace—today the National Palace.

But then, of course, the Spanish colonial structures on Mexico City's vast central plaza all occupied the spaces of the razed temples and palaces of Moctezuma's Aztec capital.

Ricardo Legorreta, the preeminent younger architect of Mexico, has all of this in mind as he revolutionizes both tradition and novelty in his approach to building. A tall, green-eyed, smiling and energetic man in his fifties, Legorreta has found the connecting link between the ancient monuments of Indian Mexico, risen from the land (and at times, as in Chichén Itzá and Teotihuacán, indistinguishable from it) and the wandering buildings of the Spanish empire. The link, for him, is the wall.

The wall is what gives the sense of uncluttered space and prolongation to the religious sites of Mexican antiquity, where the outside was a ceremonial fact. But it is also the wall that gives us the opposite, the labyrinthian protection of the intimate, cloistered colonial world, where the outside had to remain outside so as to divide wealth from poverty, Creole from Indian, Christian from pagan, and conqueror from conquered. Enclosed domestic patios, enclosed religious quarters: Pleasures and devotions were hidden by the wall. The face of Mexico is its wall, and Legorreta has deplored the death of the wall in the later French or North American inspirations of Mexican architecture. He has also recalled the survival of the wall both in the humble silence of the villages and in the all too sonorous scream of the Mexican muralists, Rivera, Orozco and Siqueiros.

Legorreta's teacher, the great Luis Barragán, restored the wall to us but insisted on its privacy. Legorreta has gone a step further: In his public buildings, the Camino Real hotels in Ixtapa and Mexico City, the IBM building in Guadalajara, the Renault building in Gómez Palacio, the Westlake Village Center in Dallas and the Guadalupe River Park in San Jose, he





ABOVE: Through the copper-clad front door is a serene, light-hued interior. Large painting by David Macerelli; at right, a retablo of the Virgin of Guadalupe. BELOW: Ricardo Legorreta in his Mexico City studio. OPPOSITE: "Architecture as sculpture" is how Legorreta describes the entrance hall. "The proportions and the location of the window were emotionally determined."







has developed the outside-inside function of the wall, no longer as a ceremonial space or as a purely private one but rather as an invitation to the outside and the inside: Come in, come out. Legorreta has made the wall both a public and a private place.

The immensely successful residence that Legorreta has now built for the distinguished Mexican actor Ricardo Montalbán and his wife, Georgiana, in the Hollywood Hills, brings the architect's ideas to a new pitch of perfection and originality. This is a private home, yet it is not a divided house; the Legorretan principles of outside coming inside and inside wandering outside create a circulation that begins, let me add, with a fusion of the two motions of Mexican architecture.

The Montalbán house has traveled from Mexico to California. Literally so: Plants and tiles, pots and hewn



stone (not to speak of the presiding portrait of the Virgin of Guadalupe) have all come from Mexico, and the house bears an unmistakably Mexican stamp. But then it also has, along with its Mexican tradition, a Spanish and Arab one—even, I would say, a Mediterranean presence because, after all, Mexican buildings are all of



TOP: Actor Ricardo Montalbán and his wife, Georgiana, who designed the interiors and landscaping. ABOVE: Tile floors and earth-toned furnishings offer an outdoor feeling to the living room. Painting by David Macerelli. LEFT: "The framing of the view, the massive walls and the simplicity of materials add harmony and mystery," says Legorreta of the living room.

this. The Spanish philosopher Ortega y Gasset reminded us that before Europe or Africa (or the Americas) were, the Mediterranean was. Lemon grove and desert plants, perfumed juniper tree, Tuscan cypress and Roman pine—the Montalbán house incorporates, via Mexico, California with the Mediterranean world.

Even the landscape, magically, is transformed, and one has the feeling of being among the olive groves and poplar forests of southern Spain or nestling in the Umbrian hills. This must be a mirage: The Montalbán house dominates its landscape in such a powerful way that it almost transforms it. Other houses are simply put on the ground. This one, having traveled here, has also sprung from the ground.

This is the first little miracle of Ricardo Legorreta's house for Ricardo Montalbán. But the secret of this miracle is an even larger wonder. If the house both arrives at and springs from California, it is thanks to the almost uncanny circulation of its elements. Knowing Mexico and knowing Legorreta, I suspect that the geometrical simplicity of his outward design hides many enigmas. There they are: The mysteries of the house are the angles of the house. Every one of them, being sharp, actually gives us the sensation of roundness. Every corner of the house announces the rest of the house. Each angle almost constantly reveals the totality. The lightly golden "interior" prolongs the dazzlingly ocher terrace but also the azure fringes of the pool, and they, in turn, reflect themselves on the spaces of the reception area, the dining room

continued on page 204



ABOVE: "Light and shadow, Mexican pots and desert plants create both peace and excitement," says Legorreta of the dining room with its deeply recessed window. Large Mexican candelabra flank a Macerelli painting.

OPPOSITE: On the south façade, a cactus garden provides a backdrop for a sun-filled terrace, and layered walls reveal the architect's particular interest in expanding the character of the traditional Mexican wall.



Gardens: Enhancing the Maine Aspect

An Island Landscape by Thomas Church

TEXT BY SUSAN MARY ALSOP
PHOTOGRAPHY BY DICK BUSHER

IT IS RARE INDEED for a design project to be created by harmonious committee, but when in 1972 the late Winthrop W. Aldrich, international banker and ambassador to the court of St. James's, gave his daughter Mary Homans a piece of land on an island off the coast of Maine, that is what happened.

Winthrop Aldrich commissioned his nephew, Boston architect Nelson Aldrich, to build the house, and California landscape designer Thomas D. Church was chosen to work with him. Mrs. Homans, who was then living in Hillsborough, California, knew Church well; he was a friend who often brought his students to work in her garden. "It was great fun," she reminisces. "My father in New York, Nelson in Boston, Tommy and me in California; plans and ideas whizzing back and forth. Usually the architect comes in first and the landscape man later—but this arrangement really worked." She remembers the harmony that existed between the two: "Tommy Church designed the whole area around the house, working with Nelson to get the flow from the outside to the inside. He and



ABOVE: For Mary Homans, the rock garden is a favorite spot from which to survey the varied levels of her Maine island home. RIGHT: Pastel lupines, which have naturalized in the ideal setting, curve along the shore below the house.





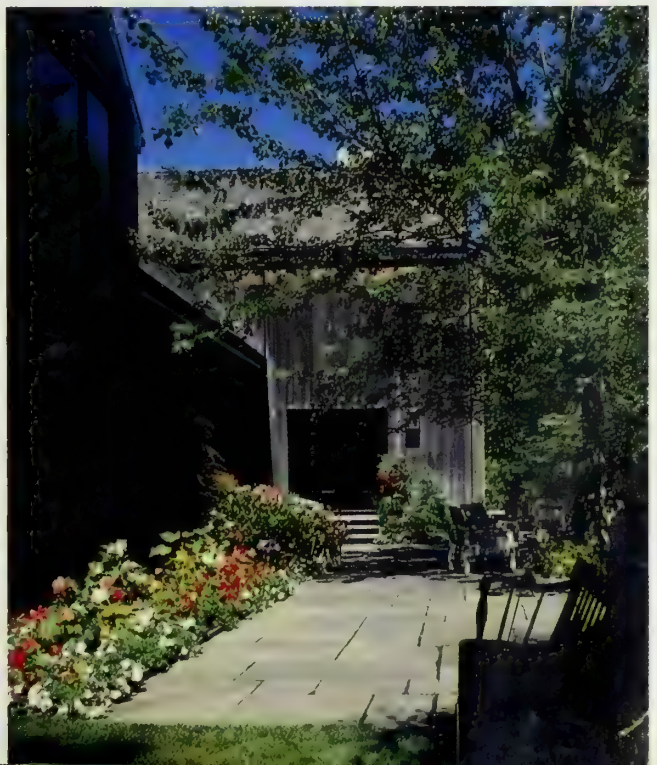




ABOVE: The pastoral charm of the studio, on a secluded hill above the cove, is enhanced by sheltering apple trees, maples, native birches, and a rooster sculpture by Bernard Langlais.

LEFT: A placid pool with woodland beyond is reminiscent of landscape architect Thomas Church's words, "a garden in harmony with itself and its surroundings." White impatiens enliven the foreground, and astilbes color the fern bed on the far side.

BELOW: Church stressed the importance of what he called "the psychology of arrival": In his design for the entrance to the house, begonias and potted plants provide a floral welcome.



Nelson were thrilled to do the house together; you see, this was Tommy's first and only Maine project."

Aldrich built the house of gray redwood, which settled easily into its gentle pastured setting above the sea. "Nelson gave it a contemporary feeling, although he used the old New England saltbox design for the roof," Mrs. Homans points out.

A high-ceilinged gallery room forms the central part of the house, with a wide terrace on each side. The terraces are pure Church and carry the strong, plain wooden benches and chairs he favored. From the terraces, steps massed with plants form a romantic approach to the gallery: white New Guinea impatiens; sweet-smelling jasmine from Crete; shiny-leaved gardenias; pink geraniums mingled with sky-blue lobelias; yellow calceolarias and rosy pelargoniums. Composing a varied mix of containers are Italian jars, sturdy wooden tubs, and baskets from all over the world. "Steps make a lovely setting of different heights for the plants, so that they show off their colors well—it's almost like painting a picture," Mary Homans comments.

The gallery room seems as much a part of the outdoors as Church's terraces do, and many visitors have remarked that the composition has the feeling of California rather than of Maine. But the outlook is purest Maine. Thomas Church left the meadows on each side of the house open, and the grass that runs down to the shore is rough in texture, as befits that hardy coast. Clumps of native white birches outline the perimeters of the meadows. Church, who loved birches, brought them in close to the house, where he lighted them with old English lanterns on twelve-foot-high standards, giving a hauntingly dramatic effect at night.

Several years ago Mrs. Homans and her daughter were spending a February weekend in the house. As they looked up at a wooded hillside above the meadows, it occurred to them that it might be fun to cut down a few trees and thread a tiny path through the natural rock ledges, thus creating a leisurely walk—and perhaps start a tiny rock garden.

"Well, we soon realized that we had a bear by the tail," Mary Homans recalls, "so I got hold of Karl Grieshaber, who was then curator of the rock garden at the New York Botanical Garden, to get advice." Dense stands of trees were thinned, some were felled, and a great adventure started. Beautiful rocks were added in strategic places, and masses of soil used as backfilling. "The interesting thing was that we couldn't make a plan, as you would in building a house, because we never knew when we were going to run into an unexpected pocket of good soil—or perhaps a rock ledge, which meant moving the plants we had meant to put there. It was a battle!"

Fascinated with the quest for new plants, Mrs. Homans has traveled widely with six different groups interested in rare flowers. "We've been to the Alps, the Tyrol, the Dolomites, the Pyrenees, Greece. I have a permit from the Department of Agriculture; if you're careful about bare-rooting you can bring things in. You just rinse off the soil and wrap wet facial tissue around the roots."

She has also wandered over the Rockies and the Blue Ridge Mountains, in order to learn and collect. As a result of these trips and of her experiments in growing things from seed, the rock garden, covering hardly half an acre, offers some intriguing choices along its maze of paths.

A bench has been placed in a woodland glade surrounded by Maine fern and juniper, gleaming cranberry and dwarf willow. Cunningly set into the rock crevices below are rare plants such as the pale yellow and white Alpine poppy, delicate white cyclamen from the Mediterranean, and pink dwarf saxifrage 'London Pride,' which a friend sent from Cornwall. Inch-long tubular yellow onosma, from Mistra in the Peloponnese, nestles in its soft gray foliage beside the primroselike Pyrenean ramonda. For dramatic contrast, there is nothing like the Nepalese poppy growing three feet tall by a woodland pool, its flowers an intense sky-blue. Also from Asia are the circle-patterned gentian, and the Chinese shrub enkianthus, with nodding clusters of flowers resembling lilies-of-the-valley.

Every year additions are made—the most recent being a mossy glade of native flora acquired by Russell Coombs, the garden supervisor. He and Mrs. Homans do all the work, with only a summertime helper and another island-born friend, Scott Rolerson, who builds the paths.

"Of course," Mrs. Homans concedes, "there are times when my houseguests may be pressed into service for weeding and other chores!"

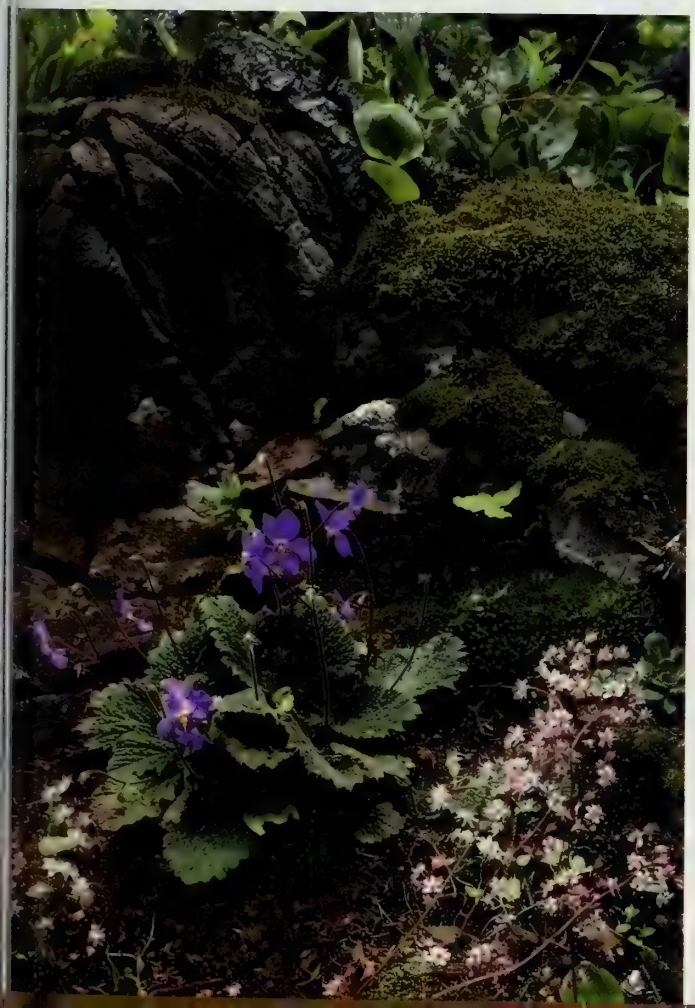
Mary Homans doesn't think of herself as a professional, or even a very knowledgeable amateur. "It's just a lot of reading, and trying things that people have given me, and experimenting with things I've read about." She was taught by her father to respect the land she owns, as he respected his. The rock garden seems to grow naturally out of the meadows and woodland, which were all that existed at the start.

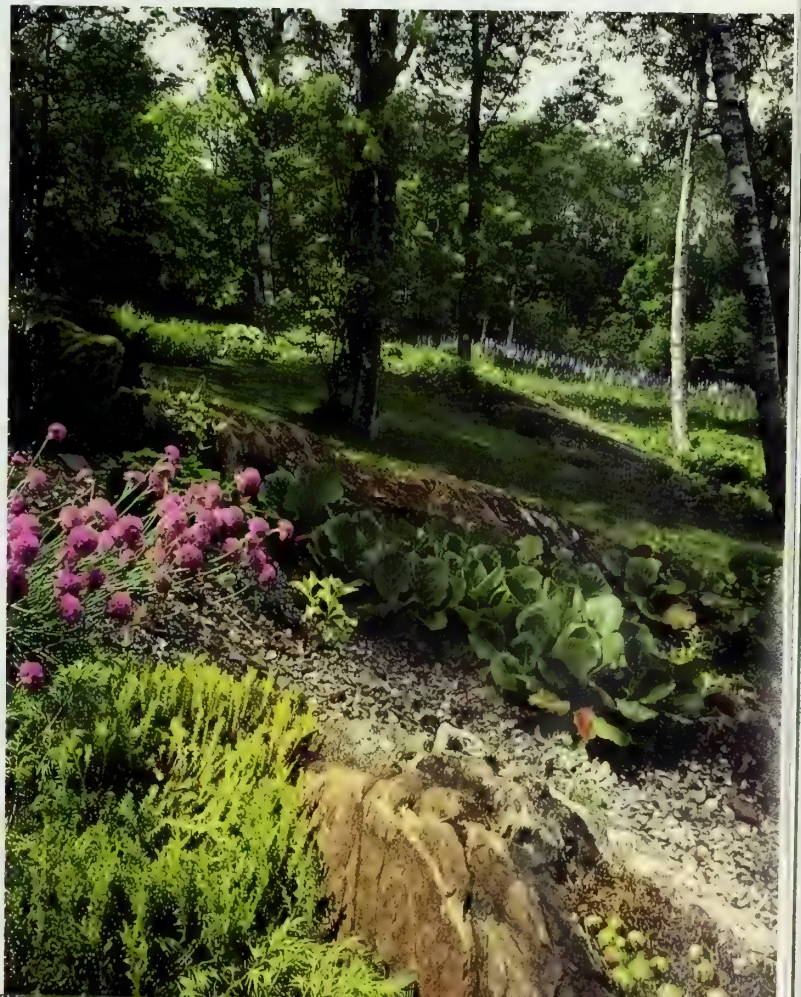
If Thomas Church could see the place now, he would surely rejoice in it, especially in the slim, silvery birches he loved. To Mary Homans, the cool white lines and supple branches are, in a sense, his signature.□

OPPOSITE ABOVE LEFT: "The eye is lazy and easily led," Church wrote in *Gardens Are for People*. Birches, starting at the edge of a woodland pond, lead the eye up an incline toward the rock garden. ABOVE RIGHT: Poppies provide color in a clearing near the pond. OPPOSITE LEFT: Among the well-traveled plants in the rock garden, ramonda (center) was collected by Mrs. Homans in the Pyrenees, while saxifrage, only partially visible, was a gift from an English friend's Cornish garden. OPPOSITE RIGHT: The land offered its own gifts: Rock ledges surfaced during the excavation.









ON AUGUST 19, 1812 the American frigate *Constitution* engaged the British vessel *Guerrière* some six hundred miles east of Boston in the first naval battle of the War of 1812. The *Constitution* quickly sheared the masts of the British ship, captured her crew and set her battered hull aflame. Despite a lack of tactical significance, that battle was—as military historians like to say—a decisive victory, for it gave a great boost to American morale. The planking of the American ship so effectively repelled British shot and ball that the crew dubbed her "Old Ironsides," a name that became a battle cry for that war, symbolic of invincibility to this day.

Some time later, however, not long before the end of the war, Old Ironsides shadowboxed that battle again in a mock engagement that proved to be more traumatic than the real fight. Despite the absence of a foe, Old Ironsides was less than iron-sided.

The arena was not the cold Atlantic but a banquet table at the East India Marine Society in Salem, Massachusetts; and Old Ironsides was only a model. Still, that model was so authentic, so detailed, that the mariners around the table—admirals, captains, sailors of every stripe, hoisting their glasses in toasts to the young navy's mighty warship and her valiant captain, Isaac Hull—no doubt were shocked, a bit deflated and surely distraught when the forty-four-gun ship-of-the-line, floating in a vat of water with sails set and guns charged, fired a Lilliputian salvo that did not bring down a Union Jack but merely blew her own rigging to smithereens.

The model was a doppelgänger of the very symbol of the young navy's might, a miniature ship crafted of similar canvas, wood and iron with the same intense care and skill. The repair of the model had to be swift and sure, so the Society called on a body of craftsmen considered almost a guild, a group of men with the nautical acumen, the manual skills and above all the infinite patience—and time—necessary to make such a ship. The East India Marine Society sent their model to British seamen being held as prisoners of war. They were so adept at their task that later, when the real *Constitution* needed repair, the model served as a plan.

That vignette of nautical history is emblematic of the many roles model ships have played over the centuries and of the many ways people with an attachment to the sea have viewed them. From burial tombs of Egypt to marine testing tanks of today, models have been both icons and pragmatic prototypes, romantic and trim and lovely, and as much a part of nautical life as the real ships they portray.

Ship models have existed probably as long as ships themselves. Small clay craft with equally small clay crews have been exhumed from Egyptian tombs. To those Egyptians such models were symbolic—passage, perhaps, to another world. To archaeologists they speak of more practical things—of rigging, the role of sailors and the shape of hulls. To laymen, the fine lines of ship models make them works of art.

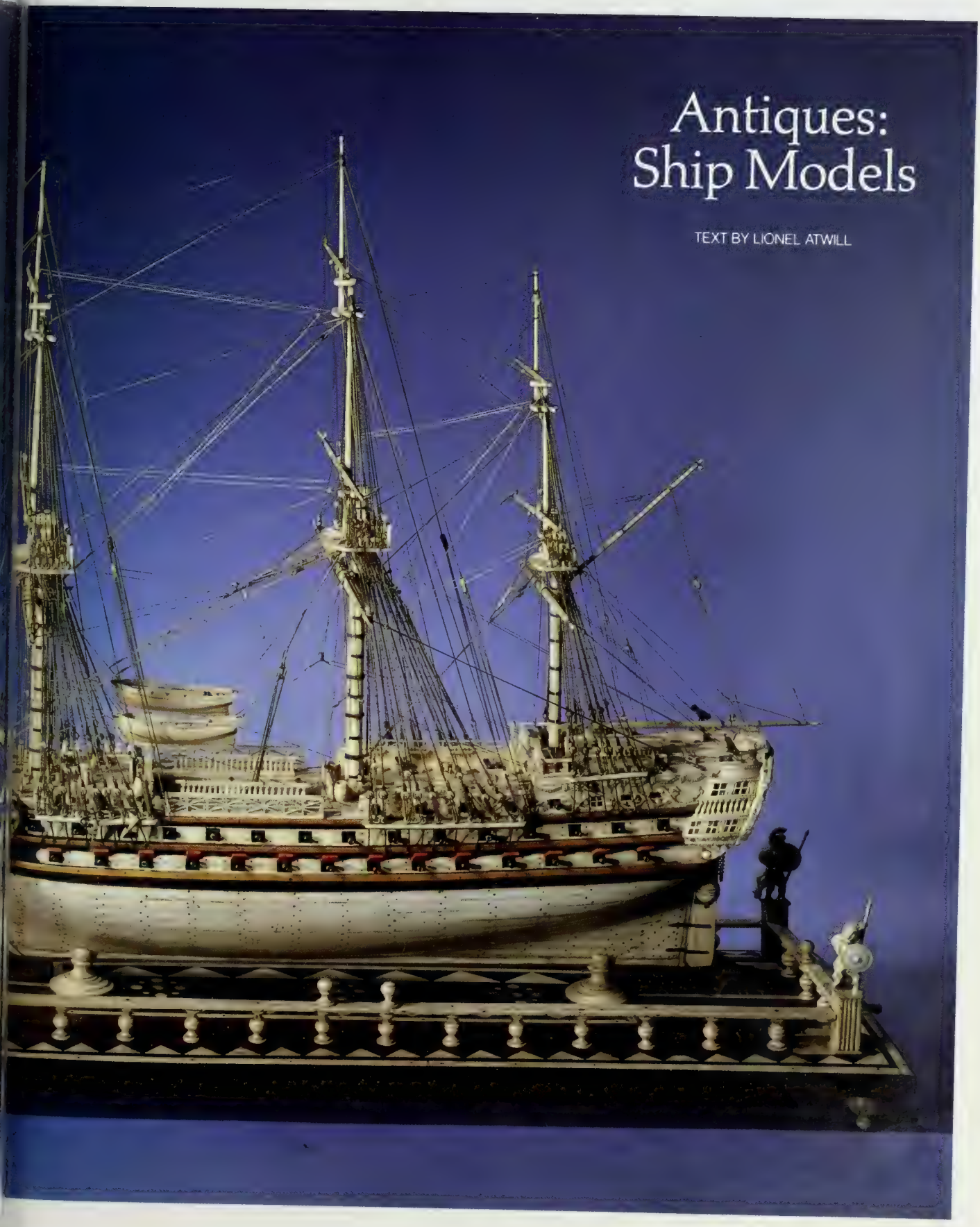
Many models were crafted by ordinary seamen to pass the time on long voyages—and during spells in brigs and prisons. Some such "sailorman's models," as they are known, are quite crude—simple carvings that adhere neither to line nor proportion. Such models occasionally were offered to the church in thanks for a safe landfall, and became known as "votive models" or "church ships." A few still hang in churches today.

Other sailorman's models were accurate and complex, carved of



WAYNE ROWE

Prisoner-of-War First-Rate Ship-of-the-Line Model, England, 1795–1815. Bone, baleen, horn, rosewood, ebony; 25" x 16". French prisoners during the Napoleonic Wars—some highly skilled artisans accomplished in carving and rigging—collaborated in crafting small-scale representations of sea vessels. Here, intricately carved railings and windows accent an elaborately rigged 80-gun replica with a rare double figurehead of horses. Joe Vallejo's Antiques & Nauticals, Newport Beach, California.



Antiques: Ship Models

TEXT BY LIONEL ATWILL



ANDREW MAYNARD



DENNIS GRIGS

ABOVE: *Whaling Ship Diorama*, United States (New England), mid-19th century. Painted wood ship; 36" x 18". Rigged to withstand excessive strain, whalers were built to carry full cargoes of oil, extensive whaling equipment and supplies for three- to five-year voyages. Kenneth & Ida Manko, Maine.

whales' teeth and ivory and wood, rigged in silk or horsehair or even human hair. Perhaps the most elaborate were crafted by prisoners during the Napoleonic Wars and the War of 1812. These prisoner-of-war models, many of them intricately carved from soupbones, are mesmerizing in their detail and craftsmanship yet terrifying in their symbolism. The most cursory look reveals thousands of hours of tedious labor; it takes little to imagine how slowly that time must have passed in an early-nineteenth-century prison cell.

Credit for prisoner's models can rarely be more than conjecture. Many models, no doubt, were joint efforts: One man would do the rigging, another the carving, yet another the details, down to small flasks of rum. Captors—English, French and American—encouraged such industry and permitted prisoners to sell their work, the profits from which were used to supplement their rations. But the finest carved ship model—which might fetch several hundred thousand dollars today—brought in only a few more soupbones to be carved.

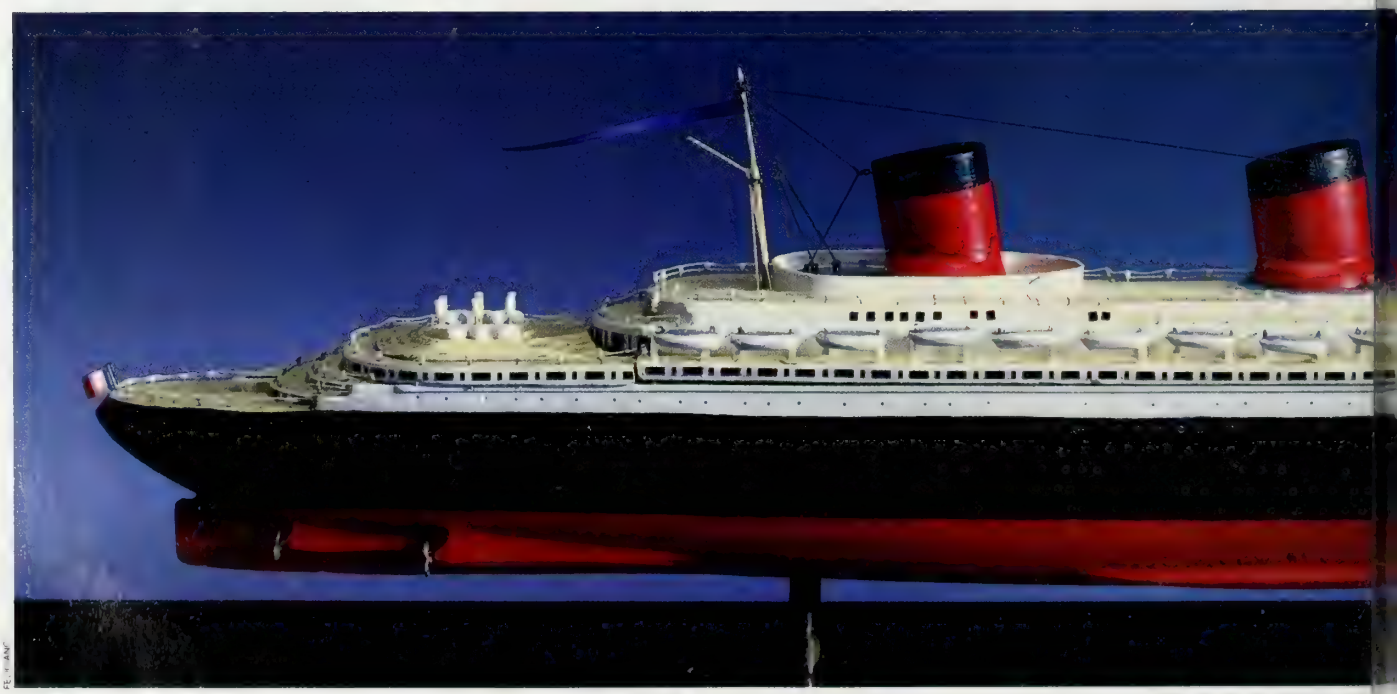
Seamen were not the only builders of small ships, however. Models were used by naval architects, both as a design tool and as a three-dimensional representation of ship's plans, or draughts. Perhaps the highest form of builder's model was the admiralty model, a perfectly scaled facsimile, often built just as the actual ship it depicted would be built: framed and planked, decked and rigged. Such a model would be presented to the admiralty board as an example of a ship that should be considered or as a plan of a ship already commissioned. The

OPPOSITE: *Schooner Yacht Model*, United States, circa 1890–1900. Wood, brass; 94" x 74". A modified rig distinguishes this yard model of the *America* from the original, commissioned by five New York yachtsmen to compete in the 1851 English regattas. Quester Maritime Collection, Connecticut.



ANTHONY RIBARELLO

ABOVE: *Clipper Model,* United States (New England), mid- to late 19th century. Painted wood; 37″ x 26″. The Gold Rush demand for faster passage to California hastened the evolution of the swift clipper ships, among them the famous *Flying Cloud.* Considered the fastest of the American clippers, it held an unbeaten record for sailing from New York to San Francisco. Samuel L. Lowe Jr. Antiques, Inc., Boston.



What breathes life into model ships is the romance that each holds.



finer the model, the more persuasive the argument for funding construction of the real thing.

The admiralty model, impressive as it is, was supplanted as a design tool by the half model, a carved block of wood portraying the lines of only half the hull, usually stripped of planking. The half model originally was patterned after a draught and served only as a useful means of explaining a ship's design to one not well versed in the complex curves of lines and the schematic views of standard naval drawings. The half model evolved, however, into an original design medium for some naval architects, who would carry out their creative work using this three-dimensional form. A variation of the half model can be found in the hawknest model, which reveals the ribs and on occasion even the planking.

LEFT: *Frigate Model*, England, circa 1760. Painted wood; 26" x 20". Housed in a case and chest of the period attributed to William Vile, a model commemorates the 1757 capture of the French *Le Vainqueur*, later impressed into the British navy. The frigates of France were sometimes envied by British captains for their larger size and occasionally faster speed. Ronald A. Lee (Fine Arts) Ltd., London.

BELOW: *Ocean Liner Model*, France, circa 1935. Painted wood, brass; 18½" x 5½". Over five hundred brass-lined portholes appoint the model's sleek form, in a faithful reproduction of the celebrated 80,000-ton *Normandie*—the world's largest ship until 1940. Described as embodying "the will and soul of France," the *Normandie* was the floating epitome of Art Déco design. San Francisco Ship Model Gallery, New York.



Whatever its role or origins, a ship model, well done, has the power to move landlubber or tar. The flowing lines of a large ship are preserved and presented on a more comprehensible scale. The workmanship remains.

What breathes life into model ships, however, is the romance that each holds. Tales of war, exploration, travel, hardship, revelry and adventure are told by every port, by every line, by deck and mast and spar. So much history has been played out on the sea that models of the players—the often frail, always vulnerable warships, explorers, whalers, speedy clippers, great liners, even the yachts of wealthy sports—are small, quiet testimonies to the guts and the gall of the men who sailed them through oceans and across ages.□

New Life for a Medieval Castle

Architect Roger Anger Reclaims a Provençal Ruin

TEXT BY DANY SIMON AGHION
PHOTOGRAPHY BY MARIANNE HAAS

A STROKE OF FORTUNE LED architect Roger Anger to the ruined Provençal castle that has become his home.

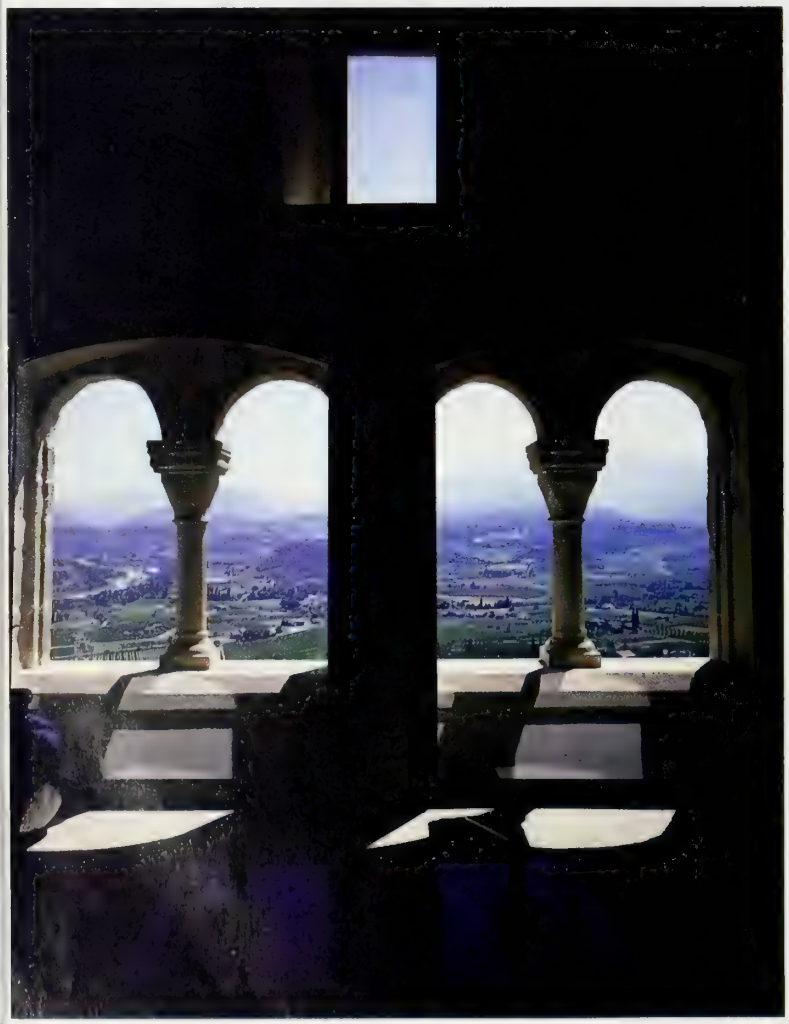
"In 1979," he recalls, "I went to the former French settlement of Pondicherry in India to work on the Auroville project, the experimental town founded in 1968 according to the ideas of the Indian philosopher Sri Aurobindo. While I was there I ran across another Frenchman, a sculptor named Serge Boyer. It turned out that we shared a lot of the same opinions and tastes—a rare meeting of minds. So we got to be friends." But each went his own way—until, a few months later, luck intervened.

"It was on the Place Montfort in Vaison-la-Romaine, a little town in the Vaucluse region of Provence," continues Anger. "Suddenly, there was Serge. He was living not far away in a big farmhouse at Crestet." The village is built in the Dentelles de Montmirail, ridges that run north and south. Crestet clings to the east face of one of them, some 1,250 feet above sea level. Its outstanding feature is a square dominated by the ruins of a fortified castle.

This castle, built in the ninth century on the foundations of a Roman camp, became a Saracen citadel during the barbarian invasions. It occupies a narrow rock ledge. From the thirteenth to eighteenth centuries it belonged to the pope, who put it at the disposition of the temporal and spiritual lords of the diocese of Vaison. An impregnable fortress, the castle of Crestet was a refuge for Vaison's bishops and their flocks during the Wars of Religion. But it was pulled down for political reasons in 1686 on the orders of Louis XIV, then further pillaged during the French Revolution. The feudal enclave that had guaranteed the safety of the Vaucluse region for more than a thousand years had received a mortal blow.

During the nineteenth century it served as a quarry for local residents, who bore away its most finely carved architectural elements. They can be seen here and there in village houses today: capitals and columns, sculpted lintels, ornaments of all kinds—testimony to the richness of the castle's original decoration. Fortunately the castle had been listed as a historical monument since 1947, and further vandalism was punishable by law. Yet it was still subject to the erosion of time and weather.

Delighted to pick up the thread of their friendship again, Boyer invited Anger to visit Crestet. As they walked through its labyrinth of medieval alleyways, they resumed the impassioned discussions of spiritual and artistic matters interrupted at Pondicherry. On the edge of the town square, Anger was thrilled at his first sight of one of the Vaucluse's most sublime panoramas. Encompassing the Ouvèze Valley, ringed with blue-tinged hills and dominated by the majestic Mont Ventoux, the view from



LEFT: Overlooking the Provençal village of Crestet are Romanesque arches of the castle Roger Anger renovated for his home.

OPPOSITE: A modern steel railing, a short flight of stairs and a low entrance lead to a guest room. Indian artworks and an 18th-century-style Japanese clock on a pyramidal pedestal accent the vaulted landing with its original walls of 12th-century stone.



OPPOSITE: The heart of the castle is the great hall, where Anger reconstructed the groin vaulting. A sunken seating area faces a fireplace, beyond which is a stone mosaic by Charles Gianferrari.

Crestet recalls the landscapes of Leonardo da Vinci. The light softens colors and contours, and the lay of the land evokes the charms of the Vaucluse's sister region, Tuscany.

Anger also saw the castle ruins looming at the far end of the square—immense sections of wall defining the enormous space; tall, breached towers still standing guard. In the east wall there were traces of a deeply recessed double-arched window framing the landscape. "It was a miracle," he declares. "I was dumbfounded by these lovely old stones. Instinctively I was seized by an overwhelming desire to give them back their youth. It was the start of a long love affair, because the very next year—1980—the castle was unexpectedly put up for sale.

"Not quite realizing what I was letting myself in for, I bought it and its outbuildings. There I was, suddenly stuck with sixteen thousand square feet of rock." Anger

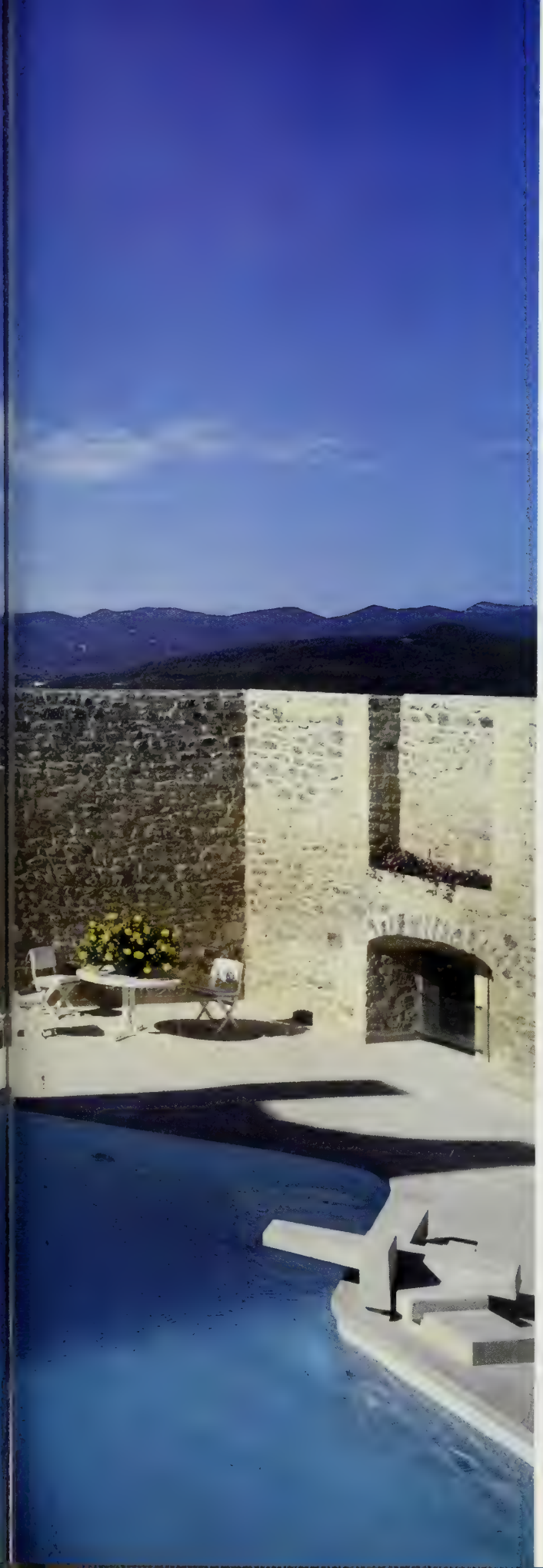


RIGHT: Original supporting walls form a corner of the great hall. Table and chairs are Henry II style; marriage chest (left) from Rajasthan. On the easel, Jain paintings; in the niche, a Thai Buddha.

BELOW: The contemporary living space is part of Anger's master suite. Indian and Persian miniatures are displayed above the long cabinet. At right is a pre-Columbian Mexican sculpture.







had embarked on a magnificent folly; from the outset, he poured into it his courage and persistence, along with time, money and tireless effort. "I alternated between despair and exaltation," he admits.

Anger's architecture is sensitive to the interplay of form and volume, light and shadow. He found himself moved by the castle's magic; the ruins were as isolated as an island, yet part of a village rich in history. He wanted to create for himself a modern, functional residence of simple volumes, the whole imbued with respect for Crestet's past. There were more than eight thousand square feet of interior space to work with, and straight through that space ran a jagged shelf of rock that would be difficult to integrate into the whole. It was a challenge that drew on his entire reserve of energies.

Anger's collaborator, Jacqueline Lacoste, who had helped him at Auroville, was well versed in dealing with difficult projects. And Serge Boyer, thanks to his firsthand knowledge of the castle and of masonry, was able to render invaluable service; he rounded up a team of five intrepid workmen and the tools they needed.

"For a year, all we did was take away old stones—tons of them—so that we could open up the site right down to bedrock," says Anger. As they worked, they conducted a kind of archaeological dig, carefully preserving pottery shards and finely carved stones—signs of life that heightened everyone's secret dream of hidden treasure. While they sorted out this huge stone jigsaw puzzle, Anger began drawing up plans and securing building permits. By 1981 he was ready to rebuild.

The site was so difficult to reach that the team had to forgo a crane. Workmen trundled in stone with wheelbarrows or lugged it on their backs, working it on site, moving the big blocks with manually operated hoists and pulleys. This return to traditional methods had little to do with the kind of job an architectural firm usually handles, and demanded Anger's virtually uninterrupted presence. But despite winter gales and summer heat waves, the task proved to be a rich experience.

Taking the measurements of an arch on the east façade as a guide, the team hewed pillars and reconstructed the groin vaulting of the great hall. All details—sills, reveals, lintels, columns—were as carefully calibrated and drawn as they might have been in the Middle Ages. Crumbled walls and towers were restored to heights of fifty and sixty feet with salvaged and recut stone. Anger's aim was to bestow a timeless unity on the ruins in broad, spare strokes.

Inside the castle walls, a swimming pool was dug without cutting into the rugged, stony shelf that now juts up all along one side of it. Anger wanted to honor the village's

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One of the castle's medieval towers stands sentinel over the terrace and pool. Roger Anger attempted to maintain the same profile the ruin had presented to the village of Crestet for many centuries. His renovation, he says, is "the integration of a modern structure into an archaeological and historical context."



Sound Choice

A Georgian Revival Estate on Long Island's North Shore

INTERIOR DESIGN BY GEORGINA FAIRHOLME
TEXT BY JESSE KORNBLUTH
PHOTOGRAPHY BY DERRY MOORE

ABOVE: A rambling twenties-era Georgian Revival house, with interiors newly designed by Georgina Fairholme, sits on thirteen acres of woods and gardens on Long Island Sound. "We're the only people out here with these views," say the owners. Their property overlooks a hundred-acre nature preserve as well as the Sound. OPPOSITE: On the covered porch is painted wicker furniture from Bielecky Brothers. Upholstery fabric from Cowtan & Tout.

WHEN ROBERT MOSES FIRST explored Long Island in the 1920s, there were few public beaches and fewer parkways. Forty years later, after creating $27 billion worth of public works that utterly transformed New York City and its suburbs, the "master builder" was still at it. And though in his seventies, he conceived yet another massive project: connecting Long Island to Connecticut with so many bridges that Long Island Sound would look like the Tiber.

One site that appealed to Moses was Locust Valley, fifty-five miles from Greenwich by car but just six-and-a-half miles by boat. The owners of Locust Valley's great waterfront estates were not, however, enchanted with Moses's dream. To thwart him, they gave some of their land away and had the property declared a nature preserve.

The couple who have made a whitewashed-brick Georgian Revival house in Locust Valley their primary residence are the happy beneficiaries of that generosity—for their home, which sits on thirteen acres, overlooks a hundred-acre nature preserve and the unbridged Sound beyond. "We can lie in bed and look at water from three different angles," they say. "The only way a family could have a better view would be if they lived at one of the North Shore beach clubs."

The owners had bought property farther down Long





As if they'd come from Central Casting, fifteen white herons flew in at night to cover the trees by the pond. In fall, five hundred Canada geese arrived.



OPPOSITE: "I *do* listen, that's half the battle," says Fairholme. The living room's Georgian furniture, including a circa 1780 armchair and circa 1760 galleried tripod table, complements the selection of chintz. Clarence House fabric covers the sofas. Drapery and ottoman fabric, Brunschwig & Fils. Carpet by Stark. ABOVE: George III dining table, Chippendale chairs and a Regency sideboard provide an elegant air in the dining room. Striped silk on chairs from Scalamandré.

Island and had planned only to rent this fifty-year-old house while their new one was being built. But the scale was so right—and the view so special—that it made more sense for them to buy the older house and then have architect Jack Coble build a kitchen, brighten up the breakfast room with a wall of windows and create separate rooms for their five children. With that done, they would decorate—quickly. All they wanted, they recall with ironic laughter, was "a comfortable fifteen-room house that could be finished in a year, and finished so exquisitely that we'd never get sick of it."

Although they were friendly with many interior designers, the couple had long admired—but never met—Georgina Fairholme. To them, that was a plus. They knew how tight their deadline was, and feared the strain of meeting it might cost them a friend.

As it happened, they made one. "She just picked up the phone," Fairholme says of the wife, "and she sounded so nice I wanted to work for her. And she was organized! She and her husband would think a problem out and make up their minds before they called me. By then they knew exactly what they wanted for their new house—a pretty, colorful background."

That was ideal for Fairholme, who believes that "the designer shouldn't be apparent." And while Fairholme chose the chintz, supervised the glazing of the walls and the marbleizing of the wainscoting, her clients were able to turn their attention to the grounds. Not that they could easily have been inattentive. "We had a bulldozer here for six months!" the husband laughs.

Now, with landscaping so artfully contrived that the grounds seem never to have been laid out any other way, it is all but impossible to imagine anyone actually believing that a contractor could, in a year, remove a swimming pool, carve out a second level of lawn, build a twenty-five-foot stone wall to keep the upper lawn from washing down, then set a pool and poolhouse on the lower lawn. But the owners were adamant. "Just as we wanted every child to have his own room, we wanted the children to be able to entertain friends when we had guests," the wife



"The only way a family could have a better view would be if they lived at one of the North Shore beach clubs," say the owners.

ABOVE: In the guest room, *A Steam Yacht at Sea* by Antonio Jacobsen hangs above the George III slant-front bureau. Fabrics are from Brunschwig & Fils. Wallpaper, Cowtan & Tout. Carpet by Stark. OPPOSITE: French doors in the master bedroom open to hemlock trees.

explains. "And we got a bonus—the same special view from two elevations."

The radical realignment of the topography didn't end there. To enhance the view, the couple had two hundred scrub trees cut down and created a berm just high enough to offer privacy from nature lovers en route to the preserve, but low enough to enable the family to see the Sound from the pool. They laid out so many walking paths that they can trek for hours without stepping twice on the same lawn. And, for good measure, they carved a hill near the tennis courts, the better to enjoy their garden.

At first that area was underutilized. Kate Flammia, who designed and now maintains the gardens, recalls that the couple asked for "a little patch of colorful flowers." She produced an eight-by-ten-foot swatch of pink tulips, white phlox and snapdragons, pale blue delphinium and monkshood, all edged with silver mount. Then the couple gave a party. Everybody loved the flowers. "And after that," Flammia says, "we made the garden three times bigger." So when it came time to border the lawns with color, Flammia's clients were only too happy to order enough day lilies to line a football field.

With the completion of the landscaping, the life the couple had sought finally began. As if they'd come from Central Casting, fifteen white herons flew in at night to cover the trees by the pond. The hills bloomed with laurel and azaleas. In the fall, five hundred Canada geese arrived. That first winter, the owners played paddle tennis in the evenings as their children skated on the frozen pond.

Wordsworth defined poetry as "emotion recollected in tranquillity." In this house, where enthusiasm is the dominant emotion but tranquillity is the norm, the owners have no trouble remembering the source of their pleasure. And so it is hardly surprising that they asked Georgina Fairholme to design their resort house—and any other they may ever acquire. And considering how easy this one turned out to be to create while bulldozers roared outside, it's hardly surprising that Georgina Fairholme accepted. □





Patches of Angelique tulips stand out against a woodland backdrop. The gardens were designed by Kate Flammia, and the owners still "won't let another gardener touch them."

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Stuart Pivar's Cornucopia of Art
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lection, including works by Feuchère, David d'Angers, Carpeaux, Gérôme, Frémiet, Rodin, and Antoine-Louis Barye, on whom he compiled a catalogue raisonné, *The Barye Bronzes.*

"I own fifty or sixty of Barye's works," says Pivar. "He was one of the greatest sculptors of the human figure. He also did many animal figures—he and Delacroix would go to the zoo at the Jardin des Plantes in Paris, where they had made arrangements to dissect dead animals. There's a famous Delacroix letter: '*Cher* Barye, Let's go, the lion just died.' Barye made a thorough study of comparative anatomy, and this is the lesson he gave to his anatomy pupil Rodin."

Pivar owns the original plasters of such Rodin masterpieces as *The Danaïde, The Athlete, The Crouching Woman* and *Iris, Messenger of the Gods.* "Another one of my collecting interests is original plasters," he points out.

The single most important work of sculpture Pivar owns is the late-nineteenth-century *Athlete Struggling with a Python* by Sir Frederick Leighton. The sculpture collection includes works from classical antiquity and early medieval pieces, a twelfth-century French alabaster head of a saint, and the death mask of Napoleon taken by his doctor on St. Helena.

Pivar is particularly proud of his collection of nineteenth-century Neoclassical art—one of the few in private hands. "I collected in areas where others didn't," he explains. "For a long time I was one of the only bidders on nineteenth-century European and American academic or salon art." His collection ranges from the Neoclassical period at the beginning of the century to the Symbolists at the end. "I didn't have the money to buy water lilies, I couldn't afford the Impressionists, but in the late sixties, for five or ten thousand dollars you could buy a masterpiece by a French salon painter such as Gérôme or one of the great Pre-Raphaelites such as Burne-Jones."

In the seventies Pivar began collecting, as he puts it, "the world beyond Gauguin and van Gogh": such artists as Emile Bernard, Maurice Denis, Paul Ranson, Georges Lacombe, Eugène Carrière, Edmond-François Aman-Jean, Hippolyte Petitjean and Paul Albert Besnard. "The opportunities for forming interesting collections abounded, since most people would only buy the tremendous names—Renoir, Monet. But there were dozens of other Impressionists, and of course the Postimpressionists and Symbolists. I bought masterpieces for a few thousand dollars." As a result of taking collecting roads less traveled, Pivar has one of the best Symbolist collections in America.

In 1972 Pivar acquired what is inarguably the most valuable work of art in his collections: *Alma Parens* by William-Adolphe Bouguereau, the nineteenth-century French romantic-classical salon painter—a cornucopia of callipygian cherubs crawling over an allegorical female figure, Charity. When Pivar first saw the painting on display in the Schweitzer Gallery in Manhattan, it was on reserve to a major American museum.

"I sweated it out for three or four weeks," he explains, "until they decided not to buy it. I snapped it up for the record price of thirty-two thousand dollars. Although that might not seem so high today, more often than not I found myself paying record prices." He also owns another important Bouguereau, *Pietà,* now on loan to the Wadsworth Atheneum in Hartford, Connecticut.

Since Pivar's collections were constantly expanding, it soon became impossible to display them all, even in *his* apartment. "I have a large warehouse—and I also find that museums are only too happy to keep things for me. The bulk of my painting collection, for instance, is on extended loan to the Bayly Art Museum at the University of Virginia. It's like children: Some of them are away at school. You love them, but you don't have to see them all the time."□

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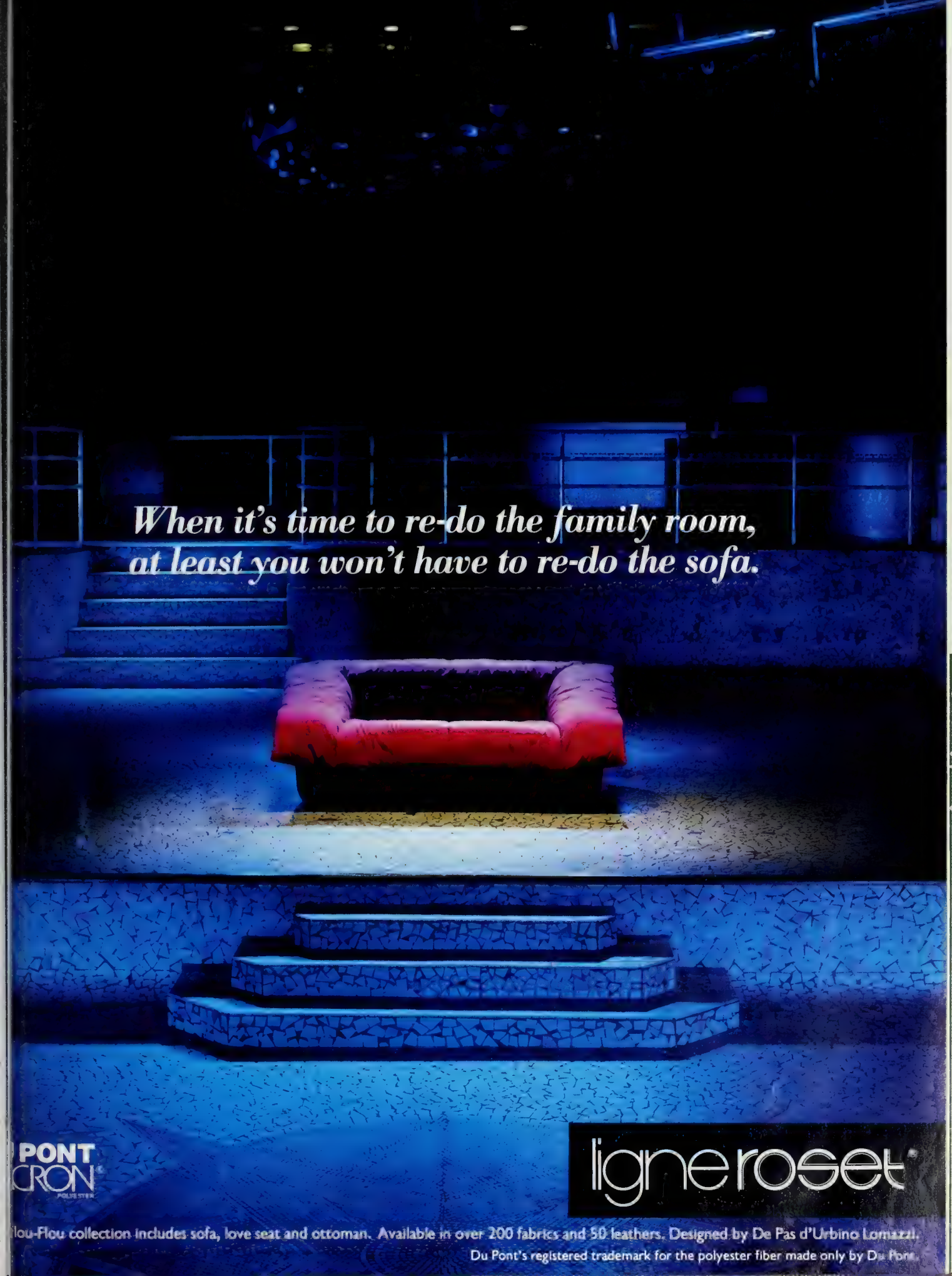
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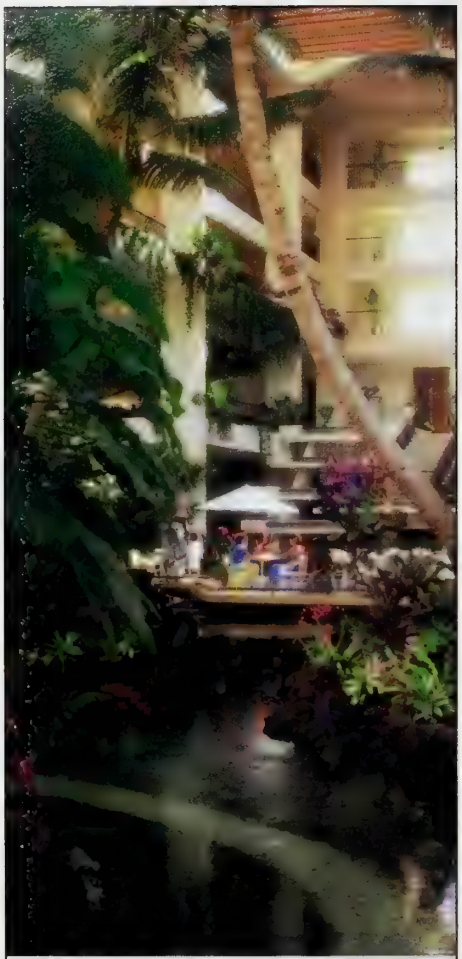
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The Artist's House and Studios near Paris
continued from page 143

in the lithographs that he made in the forties.

He acknowledges another, very crucial debt to Picasso's graphic work—to *The Dream and Lie of Franco*, etched by the master in 1937 to illustrate a poem of his own. This potent satire takes the form of a comic strip, a form whose manifestations have been important for Alechinsky.

What especially moves him about the etching is the slangy, semiabstract style in which Franco is grotesquely, obscenely portrayed as a lumpy, phallic piece of vegetation. Above all Alechinsky is fascinated with the thought of what that form was based on. He has a gnarled bit of root in the studio. "This is a bamboo root," he explains. "Picasso found one like it on a beach and made a drawing of it. And think what a cruel and ferocious image he got out of it! That famous example of politically committed art came out of drawing a charming and innocent bamboo root."

Alechinsky clearly derives a deep satisfaction from the knowledge that Picasso's explosively expressive image, packed with double meanings, resulted from humble observation of nature—and not nature's grand vistas but its bits and pieces in or on the ground. Alechinsky himself, over a period of two years, made a series of drawings of orange peel—piles of it, dried or mildewed—that became his source for a series of serpent images. Alechinsky knows how to make an apocalypse out of unobtrusive finds in the marginal reaches of still life.

At the same time he is making finds in the marginal reaches of art, such as comic strips. One of his most exciting uses of that medium is the recurrent device of a border of small pictures surrounding a big one—though that idea has other, much earlier origins too, in predella panels and tapestry borders.

The painting in which he first used the device was one in which he also broke important new ground in terms of technique, turning from painting in oils on canvas to painting in acrylics on paper, which he then mounted on canvas—the way he has worked ever since. The work was *Central Park*, made in America in 1965, and Alechinsky has written that it was "born of the words heard by every foreigner arriving in New York: 'Don't cross Central Park by night, whatever you do, don't ever cross Central Park by night.' "

The painting hangs in the dining room at Bougival. "It's a picture that many people are constantly trying to buy from me," Alechinsky says, "because it was a key work in my development. Collectors tend to get obsessed with what they think are key works. There's a major museum that keeps trying to persuade me to sell them this picture while absolutely refusing to buy any other. I had just started to mount my paper paintings on canvas. *Central Park* was the first; therefore I had some technical problems that prevented me from selling the painting. This was my chance to keep it, live with it, and now I can't separate myself from it. But is the artist permitted to be his own collector, even for one work? Perhaps not."

Alechinsky's work is perhaps the most apocalyptically hilarious of all Cobra art.

That refusal to sell a technically flawed piece is illuminating. It reveals a firm will not to lose control in creating an art that might appear to be all spontaneity. Perhaps it has to do with the lessons Alechinsky took in the 1950s from a Chinese ink painter in Paris and then from calligraphers in Japan. Certainly his art finds a remarkable balance between a swirling turbulence of gesture and an insistence that the gesture be properly crafted.□


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Cecil B. De Mille
continued from page 152

the movie, if the performances were bad we were permitted to laugh."

The office and screening room were De Mille's domain, but it was his wife, Constance, who ran the house and who furnished it with such dignity and restraint. She had met Cecil in the theater, after shocking her proper New England family by deciding to make her career on the stage. As soon as they married she



Norman Rockwell's painting of Victor Mature as Samson is a backdrop for Delilah's peacock cape, made for Hedy Lamarr.

gave up acting and devoted her life to his welfare, staying up all night if necessary to make cocoa for him when he returned from the studio.

Cecil B. De Mille was too canny a showman to be taken in by his own hyperbole; throughout his life he moved gracefully from directing casts of thousands to the quieter pleasures of family and friends. Not everyone understood the distinction between the public and the private man. Most De Mille films boasted a risqué bathtub sequence; Gloria Swanson's career was enhanced by her tasteful disrobings; Claudette Colbert bathed luxuriously in a vast pool of asses' milk (which curdled on the second day). Décor achieved dizzy heights as De Mille voyaged back in time. But to the disappointment of credulous visitors, there were no marble nymphs or gold fittings in his own bathrooms. □



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Ricardo Legorreta
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and the steep staircase leading to the living quarters, as if to the summit of a pyramid or to the choir of a Romanesque church in northern Spain.

These shifting angles of the Montalbán house are the result of Legorreta's use of the wall as both separation and reunion of diverse elements. And what are the elements he plays with? Simply the most essential ones: fire and earth, water and air.

The poet López Velarde spoke of Mexico as having a "metal floor." Legorreta has made Mexican metal travel, and the sense of fire forging metal is strongly experienced in isolated details of the house—in the entrance gates, for example; in the door of hammered copper; and in the wrought-iron cages protecting some of the windows. I felt a dialectical intention here, as if the impression of fire protecting the open fortress of the home were both necessary and provisional, a mere thesis to the antithesis of all that flows inside and outside: the water first, and then the air: the light.

Mexico City was founded by the Aztecs on the island of a lagoon. It was built on a metaphor that is a paradox: *atl tlachinoli*, meaning burning water, the place where the waters are on fire. The passage from the burning California exterior to the liquid freshness of the interior at the Montalbán home is not only a contrast, it is as if Spanish fiery lances were dipped into the double pools of the house, each the source of the other. The fire is the complement of the water.

As the sound and sight of water take over, Legorreta invites us to remember yet another root of his tradition: the Arab oasis of Andalucía, the Alhambra where stone is constantly turning into water. The pools at the Montalbán house ripple: They catch the wind from the hills. They capture, also, the light: The pool is vertically protected by a hollow tower from which the source flows; this tower encases a patch of Magritte sky, which then becomes a small portrait of heaven. The pool reflects the stark sun-and-shadows of the geometry, as



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in a de Chirico painting. Iron grills in the bedroom windows looking down on the pool hang from heaven like the cages of a Max Ernst bird.

As the pool catches the wind, so the walls—lavender, ocher, blue, an earth blue discovered by Legorreta—catch the light and all is set circulating anew: Air, fire and water seem to bear the *morador*, literally the dweller of this house, as he displaces himself, or displaces his sight, from wall to cloister to loggia to pool to indoor spaces and back to the outdoor dining and living spaces. Air, light and water create a second house. Or even better: In the Montalbán house each element is housed. I was in a magical house that housed the elements.

This was, after all, the sense of the wall in the Indian cultures of Mexico: to determine a space where the elements could be respected and loved. To bring this function into the modern world without violence, as a warm, living, everyday proposition, is not the least of Legorreta's achievements in the Montalbán house.

But the earth continues to be the great unifier of all the other elements and, impressed as I am by the beauty of the hewn stone that floors the residence—providing a constant outside-inside flow, imparting a marvelous sense of solidity (especially when stone contrasts with the brightly woven rugs that cloak the body of the floors) and alternating warmth and coolness—I am most willing to give my departing glance to the earthenware pots from Mexico sitting on the terrace overlooking Los Angeles.

They sit there like groups of silent guests. But I recognize in them all the forms of the earth, in jugs and toys, gods and acrobats, flutes and monkeys, that I have seen in the great museums and in the humblest abodes of Latin America. They are the earth and its form. Which is just about the best definition of this earth-former who is my compatriot, the architect Ricardo Legorreta, builder of the beautiful home of my compatriot, the actor Ricardo Montalbán.□



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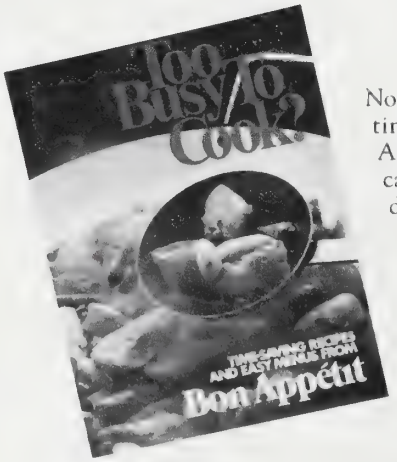
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Reclaiming a Provençal Ruin
continued from page 189

integrity in every respect, right down to preserving the original skyline. He built with restraint, choosing pure forms that were sometimes identical to the old, sometimes newly devised. The simplicity of the materials—bare stone and whitewashed plaster for the walls, polished stone and concrete for the floors—engendered a family of harmonious tones.

Exterior spaces, ample and beautifully distributed, were planned to take advantage of the immense sky and the passage of the seasons. Staggered walls surrounding the broad upper terrace shelter the pool from the assaults of the mistral, the wind that so often sweeps relentlessly across Provence, yet they gracefully open in broad, glassed-in reaches to allow the landscape to enter.

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Bedrock left bare lends unexpected dimensions to the central suite.

place of refuge in the winter months.

Anger's fascination with India continues. The castle is headquarters for an organization he set up to promote ties between India and the West: the Association pour la Connaissance des Arts et Spiritualité Indienne.

Anger sums up the Crestet adventure with surprising calm. "There was just one step to take each day," he says. "It is possible to restore life to ruins subjected to the ravages of man and the elements. Thousands of places look as though they could never be reborn, and Crestet was one. Nobody thought it could be salvaged. Well, *voilà:* I salvaged it."□

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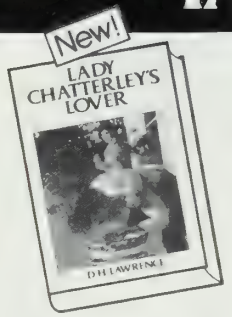
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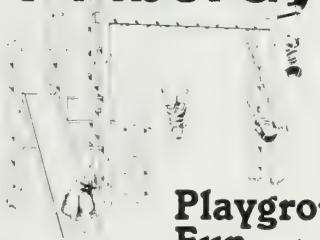
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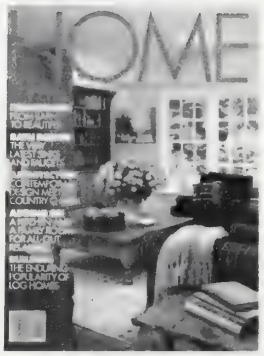
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Paris in the Thirties: Some Letters Home

From early March 1937 to mid-September 1939, I served as Third Secretary of the British Embassy in Paris. Throughout that period I wrote at least once a week to my mother in England. As the political situation in Europe deteriorated, my letters became more and more concerned with the virtual certainty of a second world war. But up to the last moment I continued to keep my mother informed about the less serious side of my diplomatic existence as well. Not because she herself cared much about social goings-on far from it—but because I knew she was interested in whatever I happened to be doing. After her death, I discovered that she had preserved all my letters.

Reading them now, half a century after they were written, I am painfully conscious of the insularity of my youthful outlook and the almost childish banality of my epistolary style. But allowing for the fact that I was writing to someone who lived in the English countryside, and whose letters in reply dealt almost exclusively with gardening and jam-making and hay-making, the following extracts from my letters—with a few explanatory interpolations—may conceivably provide a sort of mouse's-eye view of a number of figures now regarded as legendary, and of a way of life that is largely gone forever.



PHOTOGRAPHY COURTESY VALENTINE LAWFORD

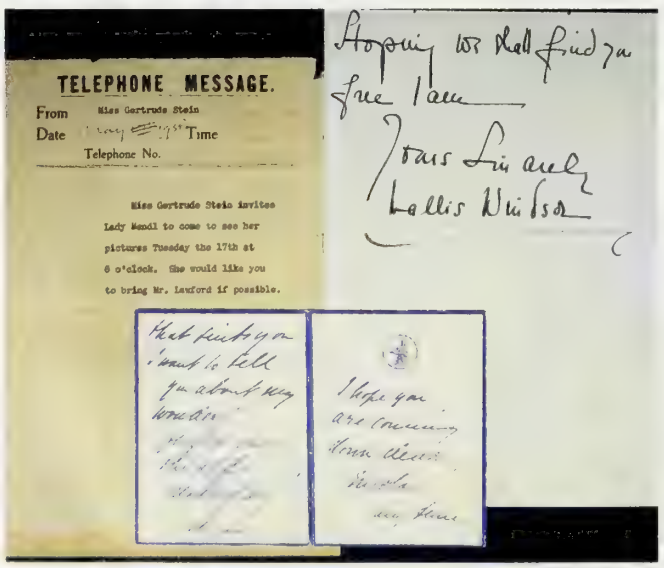
March 9, 1937, Hôtel Crillon, Place de la Concorde

The hotel is terribly grand, but very comfortable and quiet. . . . I went to the Embassy as soon as I arrived, and was immediately put on to cypher and decypher telegrams until 2 A.M. The Ambassador's quarters are glorious, with all the original furniture bought by the Duke of Wellington from Napoleon's sister Pauline Borghese, the previous occupant.

March 18, 1937

Last week I only had to pay for one meal myself. On Sunday I dined with the Press Counsellor, Sir Charles Mendl.

British diplomat-turned-author Valentine Lawford (left, with dark mustache) was posted in Paris in the late 1930s, and his duties led him to friendships with "a number of figures now regarded as legendary." BELOW LEFT: A telephone message from Gertrude Stein to Lady Mendl (the American-born decorator Elsie de Wolfe) asks her to "come see [Stein's] pictures" and "bring Mr. Lawford if possible." A letter signed "Wallis Windsor" invites him to dine at Maxim's; a note from Lady Mendl requests his presence at her Villa Trianon at Versailles. BELOW RIGHT: Lady Mendl at home, 1939.





continued on page 214



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continued from page 210

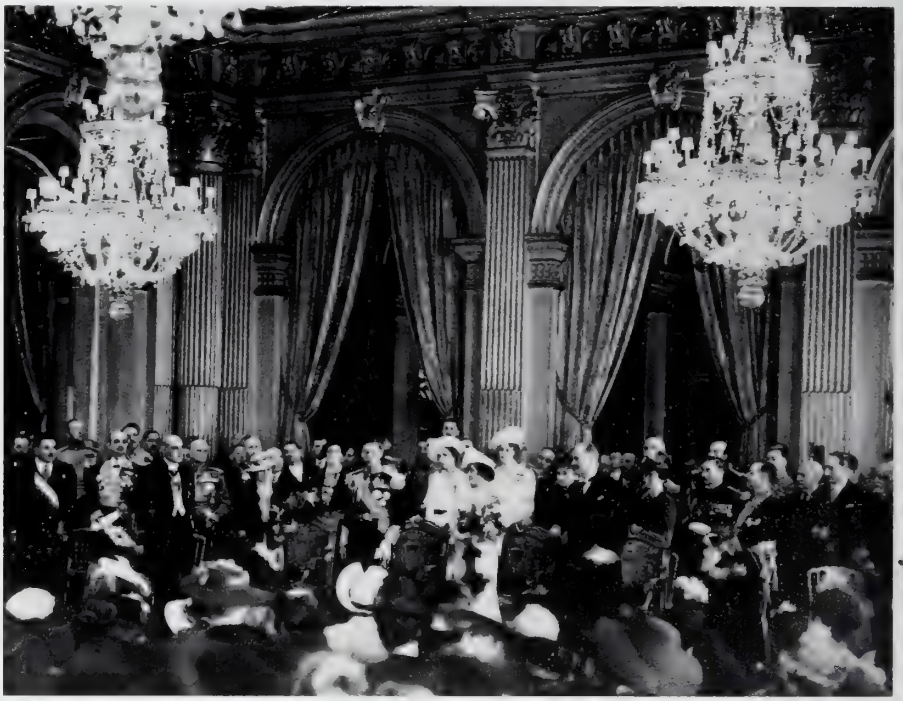
Lady Mendl (Mrs. Simpson's friend, the decorator) is away, but she returns soon. She has a lovely house on the edge of the park at Versailles and I expect I shall go out there. . . . On Monday evening I went to call on Talleyrand's great-niece, Dolly de Castellane.

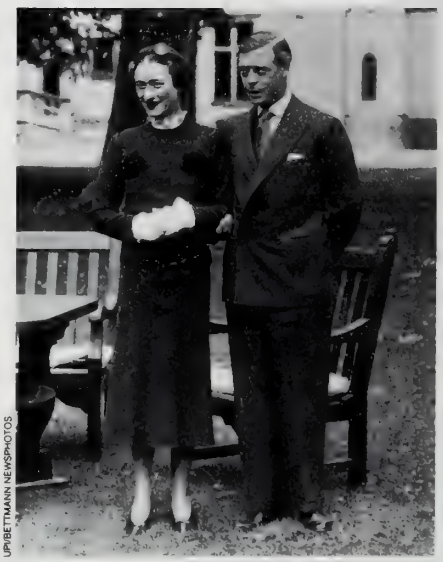
April 9, 1937
I had such a funny time at Lady Mendl's. She's a dream, well over 70, but with the figure of a 25 year old, and full of life and jokes and stories. . . . A few nights ago I dined with the Italian First Secretary and his wife (a Visconti) waited on by huge Piedmontese footmen in crimson livery. One of the guests was an American millionairess who told me she is the owner of *Coca-Cola*—which is a drink, it turns out, not, as I had first assumed, a racehorse.

April 24, 1937
Most of my time recently has been spent at railway-stations: greeting and seeing off Sultans and Maharajahs on their way to the Coronation in London. On Wednesday the new Ambassador and the entire diplomatic staff are to drive in state to the Elysée to be received by the President. I'm rather looking forward to that. I'm still young enough to enjoy pomp and uniforms. . . .

May 9, 1937
Elsie Mendl is a scream and we are great friends. . . . People keep on telephoning to ask what they should wear at the Coronation Ball at Buckingham Palace. The Protocole department of the Quai d'Orsay have borrowed the gold buckles of my court shoes, for the French Foreign Minister Monsieur Delbos, who hasn't got any. . . .

July 4, 1937
The ball at Maurice de Rothschild's was fantastically grandiose. Our host is a vast bear-like creature with a protruding stomach, and he wandered about among his guests looking totally lost. His house is filled with the most priceless things, but rather too much like a museum. The women had to be dressed as *Pierrettes* of any epoch. . . . Elsie Mendl was in black, strewn with silver stars—and a very short Columbine skirt. . . .





UPI/BETTMANN NEWSPHOTOS

ABOVE: A formal reception during Lawford's embassy tenure welcomed King George VI and Queen Elizabeth. BELOW: Mrs. Simpson and the duke of Windsor before their marriage. "He is astonishingly plain-spoken," wrote Lawford. "And above all with her one *laughs*."

July 25, 1937
I had an amazing evening on Wednesday, dining with Kitty de Rothschild at a new place called Monte Carlo. Elsie Mendl was there and a Polignac woman and a Marquise de Paris and one or two Americans. I get awfully bored, though, with never meeting young people! . . . Nothing much happens at the moment. After July 14th it isn't smart to be thought to be in Paris, so people give up entertaining and pretend they've gone to their country seats.

December 24, 1937
On Monday night I had dinner with . . . a number of Princes and Princesses of only local interest, and then we went on to a dance given by Elsie Mendl for the Windsors. They looked rather tired, I thought; and when he was told that we had *mumps* in the Embassy he blurted out: "I wish the League of Nations would get the mumps!" He also said that he thought that he personally had done more for the peace of the world than anyone else alive. . . . Elsie is off to India to stay with a few Maharajahs. . . .

continued on page 216

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Paris in the Thirties: Some Letters Home
continued from page 214

January 26, 1938
The Elysée Ball was the most awful party. An atmosphere like a Turkish bath; and I never got anything to eat, in spite of three valiant attempts to reach the buffet with my famished partners. It's always a strain wearing uniform trousers for long, and of course my braces broke just as I was leaving for the revels. . . .

March 13, 1938
What sad news it is *(the invasion of Austria)*, with the German troops marching up the road we know so well from Mittenwald to Seefeld, and Hitler making a triumphal entry into Vienna, and everywhere those silly Austrians cheering . . . at the prospect of slavery.

May 8, 1938
Today I lunched at Versailles . . . and the other guests included Gertrude Stein, her friend and companion Miss Toklas, and Douglas Fairbanks Sr. and his present wife, who was once Lady Ashley. I liked Gertrude Stein very much and she's asked me to go and see her new house and pictures. As she's got one of the best modern collections in Paris (she "discovered" Picasso and almost everyone else) it ought to be fun. . . .

May 22, 1938
[Elsie and I] drove off to Gertrude Stein's, a beautiful old eighteenth century house painted white (inside), and filled with rather good modern pictures. There we met Salvador Dali . . . and of course Elsie said: "And do *you* paint, too?" . . . It was a scream; with Miss Toklas, the faithful friend, helping us all to passion-fruit juice. Elsie was horrified by the pictures, I think: she and Gertrude are two very different examples of what the United States can produce. . . .

June 19, 1938
Thank you so much for the shirts and gloves. . . . They will be a great help during the State Visit of the King and Queen, when I shall have to change about fifteen times a day. . . . I dined last night with Elsie [who] was draped in a marvelous feather cloak. I asked her what bird the feathers were off, and she said: "Vulture, dear. . . ."

July 30, 1938
At last I have time to tell you about the Royal Visit. . . . The first thing was driving to the station at the Port Dauphine to greet the royal party on their arrival. . . . The Spahis around the Arc de Triomphe looked superb in their off-white cloaks with indigo hoods and splashes of scarlet, on their little white Arab horses; and the station itself had been made quite amazingly beautiful with massed flowers and Aubusson carpets and Gobelins tapestries, and rows of *Fusiliers Marins* in white gaiters, with huge weapons that looked like headsman's axes. . . . When the King and Queen arrived the bands played the two national anthems and the two flags were hoisted and ten thousand pigeons were let loose and circled above us. . . .

I had a bath at my apartment before changing again for dinner at the Elysée Palace. . . . Elsie Mendl really rather overdid it by wearing one pink, as well as one white, ostrich plume in her blue hair! The banquet was the usual thing, far too much to eat and drink, and my stomach rumbled very audibly during H.M.'s speech. . . . I forgot to say that the Queen was looking ravishing, in a white crinoline by Norman Hartnell, with her diamond crown (with the Koh-i-noor in the centre) and the red sash of the Légion d'Honneur across her chest, or bosom, or whatever Queens have. . . .

[The next day] after lunch we set off to Bagatelle, where there was a garden-party. It was a heavenly day and the dresses were unbelievable: Mrs. Reggie Fellowes in mauve sandals with soles six inches thick. . . . The joke was that the un-official guests were roped off! The fury of one or two of our more climbing varieties of "socialite" was comic to behold—especially if one happened to be on the right side of the ropes! Finally the more adventurous clambered over. . . .

Afterwards I raced home to change again into uniform for the evening. We put [the King and Queen] into their car, with a foot-stool of satin and gold, and as they drove along one of the paths to the garden gate we ran down the other path . . . finally leaping into the car behind them and driving all the way to the Opera through screaming, cheering crowds. . . . I've never had such an experience. We drove slowly . . . and bowed and waved to the people: it was shockingly exhilarating! At the Opera there were trumpets to welcome T.M. as we walked up the stairs behind them, and soldiers in enormous boots and white breeches and shining cuirasses, and lackeys holding flaming torches all the way up the marble staircase. I was in a box where I could see nothing but a pillar covered with carved grapes, but to make up for that I had Winston and Mrs. Churchill, who were both charming, and the Duchess of Westminster, as the box's other occupants. In the interval we wandered around looking at everyone else, all fearfully spectacular, a forest of tiaras and brilliant uniforms; and then went back for a second half of Ballet, with Serge Lifar hopping about rather heavily. . . .

The next day we went to Versailles to the Review. It was extremely impressive, the men looked tough and the tanks were innumerable. Then we went up to the Château to lunch in the Galerie des Glaces. . . . An awful thing happened at the Château. Just as the Royal Party was assembling to go in to lunch it was noticed that the Duchess of Northumberland wasn't there. Then a woman's voice rang out from the end of a corridor. "My God," said the King, "that's Helen! She must be locked in the lavatory." And sure enough she was.

continued on page 218

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Paris in the Thirties: Some Letters Home
continued from page 216

The French Government had renovated the old Court lavatory for the ladies, but they'd neglected to renovate the lock on the door. So along went the King and Queen and all the Suite and pushed and pulled: but in vain. . . . Finally the door actually had to be broken through—after which everyone behaved as though nothing had happened, and the procession continued into the Galerie des Glaces for luncheon. . . .

To my horror I discovered that, though I had my official invitation to the banquet, I had no *place* allotted to me! Typically French: and when I appealed for help to a friend in the Protocole, all he could do was shout across the room: "It's the fault of Monsieur Churchill, mon cher collègue, he's occupying two chairs!"

That night . . . (*after the final reception, at which Maurice Chevalier sang*) Diana Cooper egged-on the crowd beyond the railings to call for the King and Queen to come out onto the balcony. There were ten thousand people massed between the two bridges in front of the palace, cheering as if it was the Coronation. . . . Now it is all over, there seems to be as much work to do as before—and everyone else has gone on leave. . . .

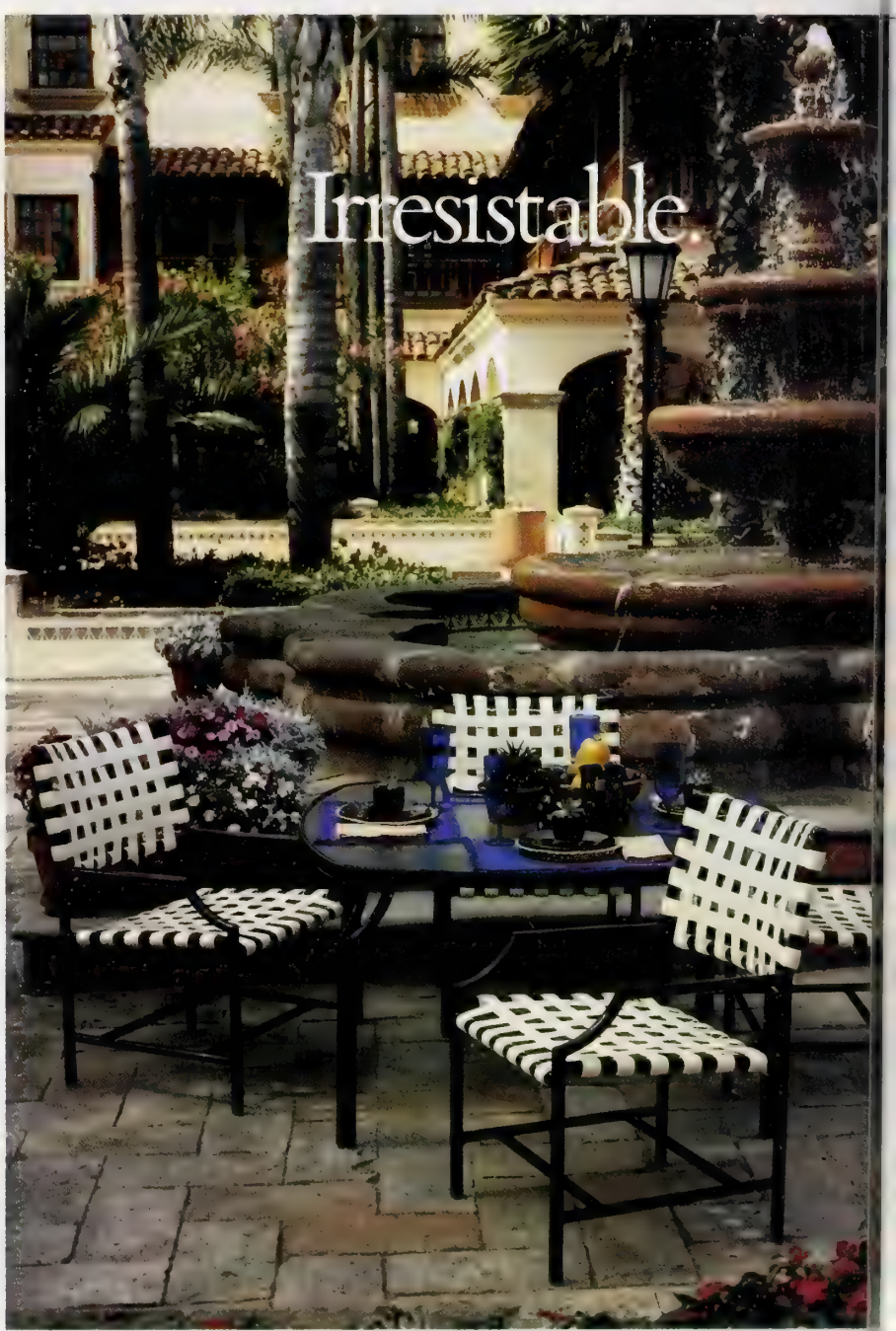
September 25, 1938

I don't often go outside the gates of the Embassy these days (and nights) . . . but I understand the roads out of Paris are full of families and children and dogs and parrots making their way into the country. All to the good, really, as if the necessity comes the roads will be quite impassable. . . . The only air-raid precaution . . . so far in Paris is to dump sand in each house, which it is the duty of the concierge to sprinkle on the roof in case of incendiary bombs. . . . Meanwhile the sand is being used by the children and of course the dogs and cats. . . .

On September 29 Chamberlain and the French prime minister flew to Munich, and on the following day signed the pact with Hitler, permitting the immediate occupation by Germany of the Sudeten territories of Czechoslovakia.

October 7, 1938

I'm glad it's "peace," as you say, but I don't believe in being too thankful . . . because I don't believe you can "buy" peace by abandoning small countries to big ones. . . . However, I know it's an unpopular view, and I've been told not to express it, at any rate here. . . . I really can't see that it is peace with honour. . . . Czechoslovakia is being dismembered while we sing hymns of thanksgiving! . . .



October 17, 1938

Last night I had quite a *historic* time, as I was asked to a musical evening at Elsie Mendl's, and found on my arrival (with the dessert) the men of the party sitting around the table being held forth to by the Duke of Windsor. I was presented by Elsie who said: "Sir, this is *Nicholas*. He's very shy, so you must be very nice to him. . . ." H.R.H. was in a marvellous mood and made me come and sit beside him and tell him every detail of my (rather humdrum) life. Thus: "Were you at Oxford? How old are you? Is this your first post? Where were you to school? . . . Good old school. What's your second language? Where did you learn German?" . . . He held forth on politics and pumped me all the time about what the younger generation thought about everything. Every time I said anything with which he obviously agreed—I had to be very careful not to give myself away!—he said at least six times "That's *quite* right! Absolutely true!" . . . All the time, we were being played to, in our corner, by an Austrian Trio who sang songs, which he knew, and tapped out rather pathetically on his knee. He looked "in the pink" and very hearty: but it's some sign of how much he misses England that he should fasten on the first young Englishman so securely. . . .

January 10, 1939

I went to the Folies-Bergère on Saturday. . . . Most of the décor seemed to be made of ostrich-feathers, and "les girls" (*English* ones, always) were very pretty. Then on Sunday I went to Elsie's and sat next to Schiaparelli, (the lady who makes hats)—who gave me tips on how to prevent my skunk hat smelling! . . .

January 25, 1939

Dolly de Castellane, who's been very ill with Sciatica, asked me to go and see her, and gave me a prize canary (whom I've christened Talleyrand, in her honour!) in a very pretty cage . . . He recently won a singing competition, and is fearfully well-bred! So, what with the canary I already have, and my three doves, my flat is now like an aviary, and the noise is terrific. . . . Everyone at the moment talks of war in February . . .

February 6, 1939

(A note at the head of this letter reads: "Attention is drawn to the highly confidential nature of this despatch!")

The Windsors were very kind and nice and jolly the other night and I had quite a heart-to-heart talk with

continued on page 222

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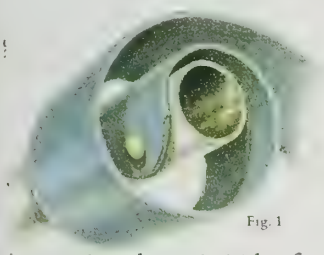


Fig. 1

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Fig. 2

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Paris in the Thirties: Some Letters Home
continued from page 219

the Duchess. . . . The Duke found that the orchestra got in the way of his talking—and he talks a great deal—so we left Maxim's and drove back to their house on the Boulevard Suchet.

The house is so far only half furnished: but it looks as if it would eventually be extremely pleasant: high rooms with tall windows and, of course, beautiful furniture. *His* bedroom is *Empire*, darkish red and gold; and he has a passion for little helmets. His chairs have helmets at both corners of the back; and his bedside-clock is enclosed in a helmet of metal and mother-of-pearl. His bed—on which were laid out the royal pajamas and dressing-gown—is also *Empire*, dark red. . . . The Duchess has a bedroom of very dark blue, and white. We wandered through their bathrooms, studies and dining rooms: all in a more or less unfinished state. The room they use most, at the moment, is *his* study: with a thick oatmeal-coloured carpet, lime-and-slate-and-white curtains and covers, and a splendid old English bureau, semi-circular, of mahogany inlaid with thin lines of brass. The room is full of filing cabinets. He told me that he does a lot of dictating there every day; and asked me for various English reference books, which I have sent him. . . .

I can't help feeling that he is sadly wasted. . . . But the Duchess said they were in no hurry to go back to England if they weren't wanted. . . . I don't seem to be able to get out of their orbit; but I must admit that I honestly enjoy being with them both. H.R.H. is astonishingly plain-spoken, simple and straightforward; and she is marvellously good company. Above all with her one *laughs*. . . .

March 20, 1939

Events have been moving fast and we've been kept busy since Hitler's latest coup *(the occupation of Czechoslovakia)*. . . . Clarissa *(Churchill)* rang up last night to say her mother had told her to come home at once, as she'd had alarming news from Uncle Winston. But C. said she wouldn't dream of doing anything of the kind. . . . When is conscription coming in England? It's the one thing the Germans would understand. . . .

August 6, 1939

I shan't be able to get away . . . till the 12th. I'm longing to be home, but there it is. . . .

My summer leave at home in England had been brought to a sudden end on August 23 by a telegram from the Embassy instructing me to return to Paris at once, on account of the signature on the previous day of the Nazi-Soviet Pact.

August 24, 1939

I arrived without incident, and was at my desk again by 11 o'clock this



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morning. . . . Heaven alone knows what we're in for now, and whether we shall ever have such a perfect time together again. . . . How stupid men are to want to destroy all the really good things in life. . . . Poor mad world. . . .

September 2, 1939
Things seem to be marching fast *(Germany had invaded Poland)*, and yet it's hard to believe that the whole thing is not just an excruciating dream. People are calm here, and ready for the worst. . . . I lunched alone at the Crémaillère today. It was full of soldiers, and the owner told me he is closing down this evening as the waiters have all been called up. At night the streets are almost pitch dark. The sky at about 8 P.M. is like a Canaletto, very blue with a tinge of yellow lower down. And the river has never looked so beautiful as it does now: it's almost as if Paris were showing herself off before the bombardment comes. . . .

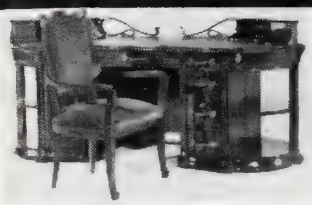
September 4, 1939
I listened-in yesterday *(the day Britain declared war on Germany)* to Chamberlain, and in the evening to the King. I thought they both spoke very well and moderately; and our cause is clearly the good one. . . . I went for a bicycle ride through the old parts of the city this morning, with my gas-mask strapped to the handlebars. . . .

September 6, 1939
Day and night are made hideous by air raid alarms . . . but it's hard to discover what (if anything) is happening. . . . There are lots of frantically comic moments; and some tragic moments too. One of the Ambassadoress's English maids, engaged to be married to the Ambassador's Austrian footman, faced by the choice between patriotism and love, chose the latter; and left with her Josef for Vienna, in floods of tears. . . . I must keep a proper diary from now on. . . .

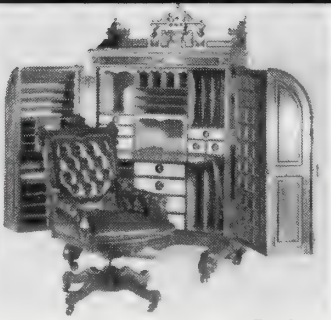
I didn't write any more letters to my mother from Paris. According to my diary, the last time I lunched with Elsie Mendl at Versailles was on September 10, when the streets were so blocked by requisitioned farmhorses that I had difficulty reaching the Villa Trianon. On September 12 I acted as interpreter at the Anglo-French Supreme War Council at Abbeville, flying there with the French ministers in a rickety aircraft over the north French countryside, where not a soul was working in the fields. I lunched several more times with Sir Charles Mendl; went to call for the last time on Dolly de Castellane on September 15; and on September 16 flew to London—where I was appointed assistant private secretary to Lord Halifax—in a military aircraft, accompanied by my two canaries and three British Brigadiers.□



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Wooton Patent Secretary Desk, Standard Grade and Leather Victorian Swivel Chair



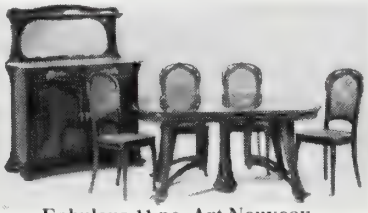
9 pc. Art Deco Dining Set



Deco Sideboard/Bar with Chrom Details. en Suite



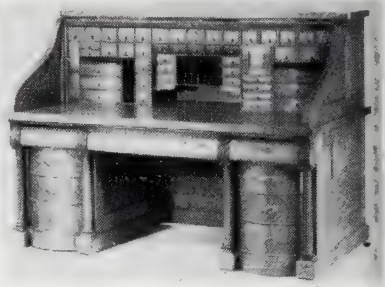
Diet Art Nouveau Sideboard, en Suite



Fabulous 11 pc. Art Nouveau Dining Set by Diet



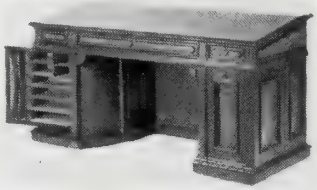
Grand Louis XV Carved Walnut Mirror



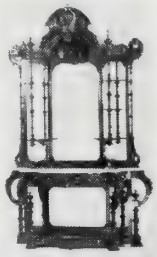
Great 72" Oak Rolltop Desk



Fabulous Bronze Mounted 3 pc. Egyptian Deco Office Set



Wooton Patent Rotary Desk with Unusual Slant-top



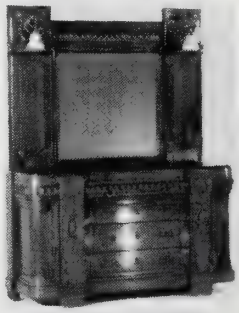
Beautiful Rosewood Victorian Marble Top Etagere



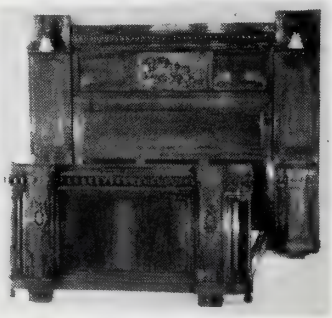
3 pc. Carved Mahogany Parlour Set with Dolphin Arms



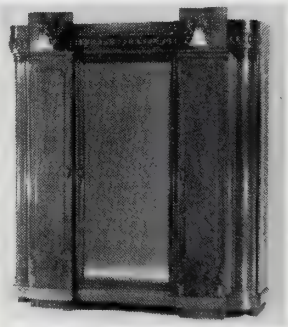
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The Ubiquitous Chintz

By Jeffrey Simpson



PHOTOGRAPHY FELICIANO

Clarence House's *Wallis Simpson Bouquet* is based on a fabric from the duke and duchess of Windsor's country house outside Paris.

"Bought my wife a chint, that is, a painted Indian callico, for to line her new study . . ."—Samuel Pepys, 1663.

SAMUEL PEPYS, in addition to being a great diarist, was also Secretary of the Admiralty of the Royal Navy, and a man of omnivorous curiosity who took great pleasure in the sensuous delights of life. In his day, chintz—actually the plural of the Hindu word *chint*, which means precisely what Pepys said it did—was new enough in Europe to be a wonder as well as a joy. Today chintz has become the oldest of old standbys, but each year the new designs seem to be as fresh as they are dependable, and this year is no exception.

Clarence House's sleek new triplex showroom, in New York's D & D Building, has a winding Art Déco staircase and Ruhlmann furniture in owner and creative director Robin Roberts's office, but it is still in the lead this season with its collection of chintzes. *Wallis Simpson Bouquet*, recreated from a print used at Moulin de la Tuilerie, the duke and duchess of Windsor's pastoral seat outside Paris, splashes about roses, peonies, morning glories and other flowers in true 1950s profusion.

Another Clarence House offering is *Lord Byron's Chintz*, which has a chinoiserie motif. It is taken from a fabric in Newstead Abbey, Byron's ancestral home in Nottinghamshire.

Like almost everybody else today, Brunschwig & Fils is bringing the nineteenth century alive again before our eyes—but, predictably, *not* like everybody else, Brunschwig is doing it with luxury, flair and a grain of late-twentieth-century salt. *Matley*, described as a "floral toile," is a lush thicket of leaves and flowers done in varying tones of a single color, which suggests William Morris—although his wallpapers and fabrics had a certain somber insistence that Brunschwig has lightened.

For sheer exuberance, Brunschwig springs into the twentieth century with a reprint of a Raoul Dufy design called simply *Bouquet des Fleurs*. Dufy, who designed fabrics for Paul Poiret and illustrated books for Stéphane Mallarmé, André Gide and Guillaume Apollinaire, also designed fabrics for interiors—all this when he wasn't painting his Matisse-influenced landscapes and seascapes.





BELOW: Brunschwig & Fils describes *Matley* as a "nice change of pace." Its design recalls an 1830s engraved floral toile. ABOVE: Adapted from a traditional faience platter that belonged to President and Mrs. Wilson, Schumacher's *Normandy Faience* combines pheasants, butterflies and flowers.

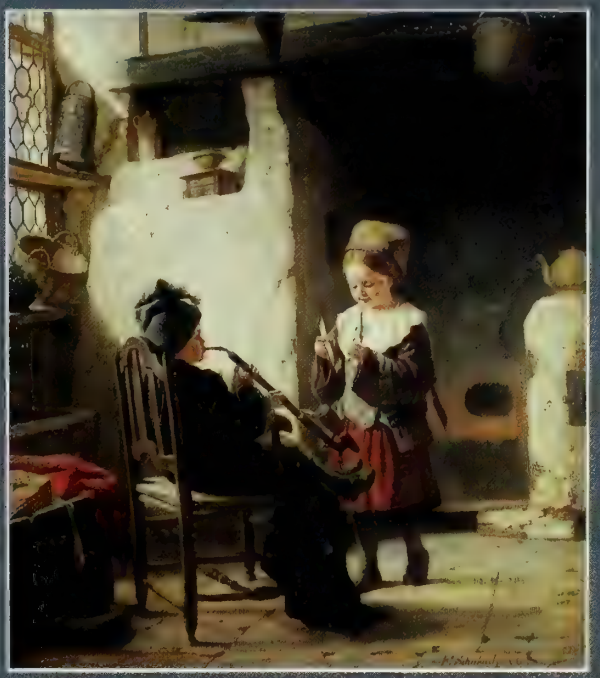
At the firm of Schumacher there is a natural marriage of history and chintz. For decades Schumacher has officially reproduced fabrics found or used at Colonial Williamsburg, and now they also offer fabrics discovered in properties owned by the National Trust for Historic Preservation. Two new ones this year celebrate American diplomacy. *Normandy Faience* comes from Woodrow Wilson's Washington, D.C. mansion, where he retired from the White House in 1921, and where Mrs. Wilson lived on until the 1960s (see *Architectural*

continued on page 228

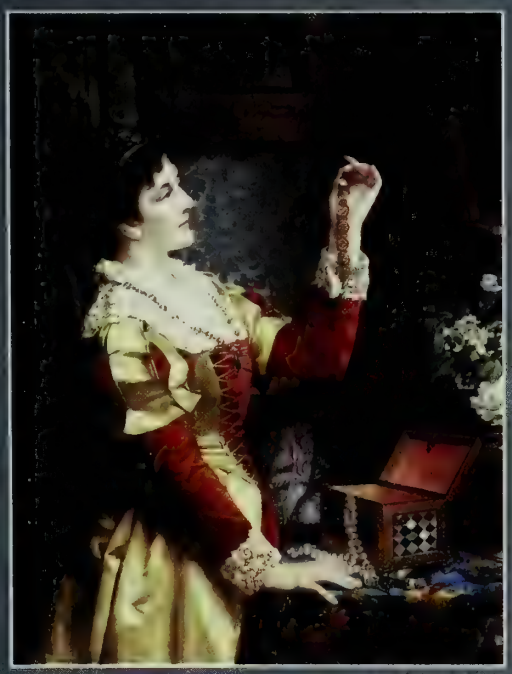
Guarisco Gallery Ltd.



Etienne Berne-Bellecour, *At the Well*
French 1838-1910 Signed and dated 1892
Oil on Panel: 12" × 9"



Emil G. Schuback, *Playing with Papa's Pipe*
German 1820-1902 Signed
Oil on Canvas: 21" × 19"



Gerard Portielje, *The Jewel Case*
Belgian, born 1856 Signed
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Henry LeJeune, *A Good Book*
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The Ubiquitous Chintz
continued from page 226

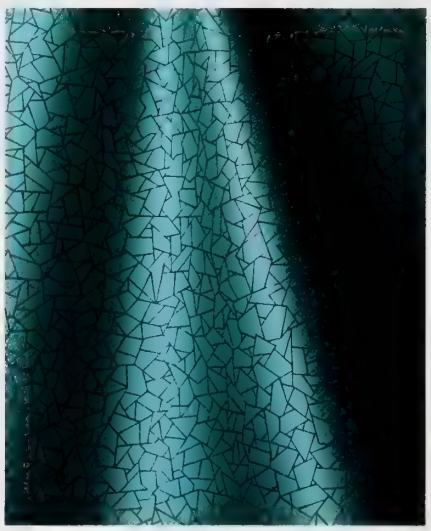
Digest, March/April 1972). Schumacher took the traditional design for the chintz—with an Oriental motif of fantastic birds and foliage—from a faience platter presented by the people of Normandy to President and Mrs. Wilson during their visit to France while he negotiated the Treaty of Versailles in 1919.

Schumacher's *Directoire* comes from Lyndhurst, the grand Gothic Revival mansion on the Hudson owned by robber baron Jay Gould. The design of the chintz was taken from a scrap of brocade owned by Gould's daughter, Anna, the duchess of Talleyrand-Périgord, and it has a distinctly Adamesque feeling.

Heading straight into 1980s Paris, Manuel Canovas adapts European sophistication to the traditional medium of glazed chintz. In *Bien Aimée*, he has taken the Chinese peonies and porcelain well known on chintzes through a prism. Manuel Canovas has, however, named his pretty pattern after the Roman building style in which a wall is faced with irregularly shaped stones.

Coming full circle at Cowtan & Tout, owner Eldo Netto says, "We are not influenced by fashion. We do what we've done since 1924." Their chintzes, freshened up from Cowtan & Tout's archives, don't revive history, they *are* history. *Antilles* is a design with many birds, bright of plumage and perky of eye, perched on just enough of a branch to hold them against their glazed sky. *Bouquet et Pompoms* lavishly ties together bouquets of overblown cabbage roses and pompons with tassels and bunched swags of satin. It is not Adamesque, it is not new style, but it is an old friend. With *Bouquet et Pompoms* there is a hint of both the 1950s and an eighteenth-century precedent. This combination, in one fabric, seems to hit the high points of the history of chintz. There is, however, a whole other story—from the Brunschwig & Fils Dufy prints to Manuel Canovas's *Opus Incertum*—woven among the customary designs. Dependable as always, and a comfort, yes, but also fresh in surprising ways—that's chintz this year. □





BELOW: Inspired by an ashtray with a crackle glaze discovered on a trip to Tokyo, Manuel Canovas created *Opus Incertum*. The contemporary print comes in twelve colors. ABOVE: Produced in France, Cowtan & Tout's *Antilles* was taken from a 19th-century study of Caribbean birds.

and blown them up to bigger than life size. *Opus Incertum*, a high-glaze monochromatic chintz, comes in a whole spectrum of tones from hot pink to burnt orange to pale and hunting greens. The color is fragmented with a crackle pattern in lines of a darker shade, and the whole design resembles a Japanese plate with a crackle glaze, as though viewed

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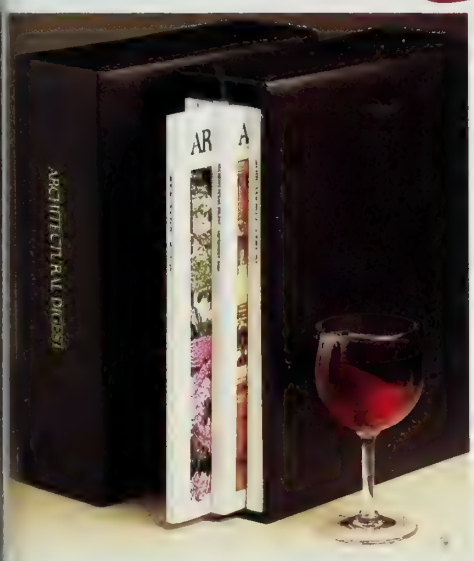
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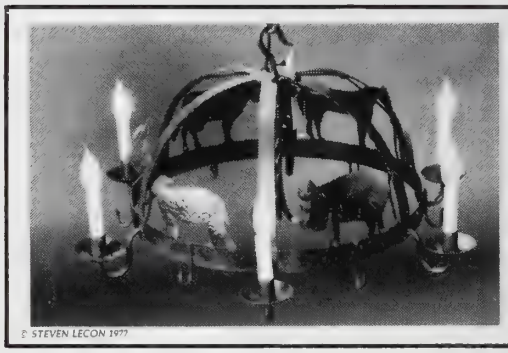
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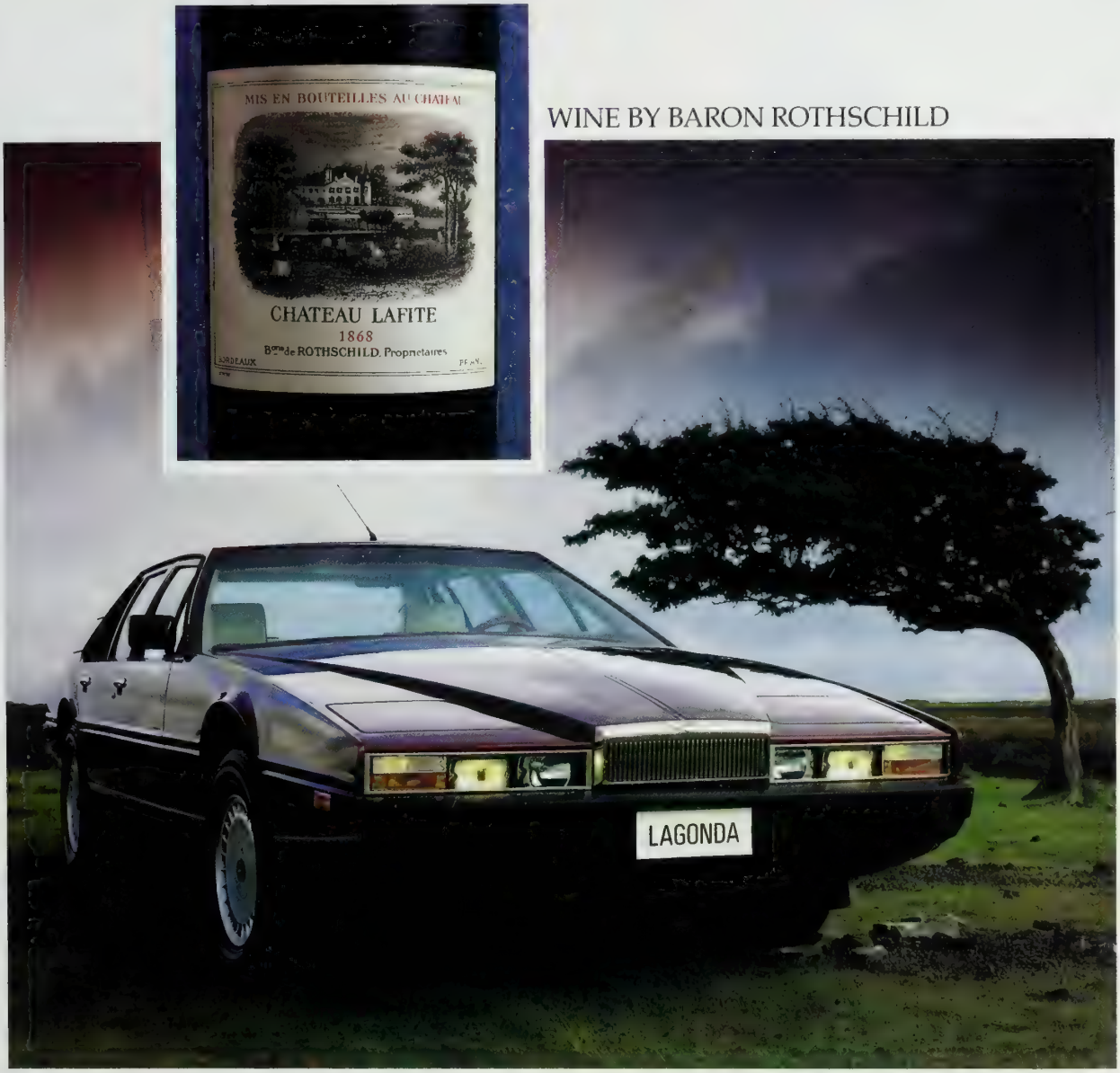
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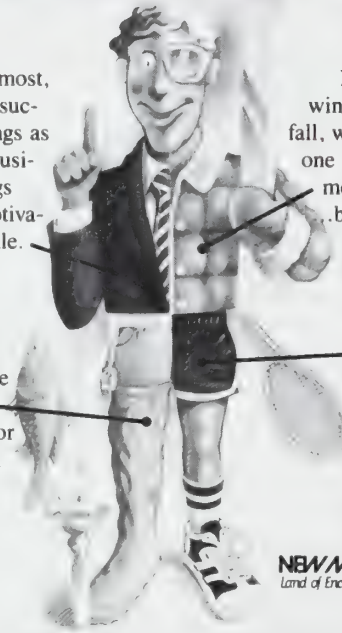


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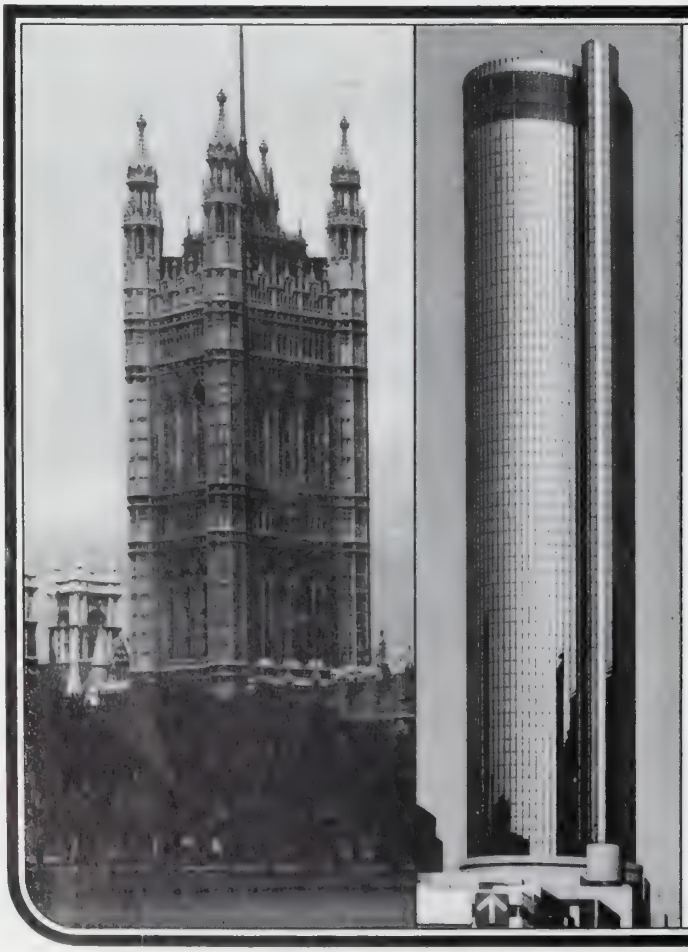
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Simic Galleries Present Three Fine Art Exhibits In March Featuring Nationally & Internationally Renowned Artists



Paul Valère "Village de Fichevre" 24" x 36" Oil



Edouard Cortès "Rue Royale and Place La Concord 13" x 18" Oil



Jacquelynn Kresman "Rocky Shore" 24" x 36" Oil

This Month In Carmel

ONE MAN SHOW
PAUL VALERE

- Médaille d'Or du Salon d'Automne
- Grand Prix des Peintres de la Loire
- Médaille d'Argent du Salon des Artistes Indépendants
- Member of Société des Artistes Français

. . . A skilled artist for more than 30 years, Paul Valère paints the history-rich beauty of France, depicting its countryside, enhanced villages and towns in the setting of the famous Loire Valley . . .

and

A PARISIAN ARTISTS' GROUP SHOW
Featuring yesterday's and todays's finest Parisian painters

This Month In La Jolla

ONE WOMAN SHOW
JACQUELYNN KRESMAN

. . . without doubt, Kresman is one of America's finest seascape painters. In 'wide-angle perspective', the sand, shore, surf and horizon are captured on canvas. This inventive style creates an illusion of 'being' at the ocean's edge . . . as if it might spill into the room . . .

- Front cover *Southwest Art* and feature article, August 1982 issue.
- *Lively Arts and Fine Art* featured artist, February 1986 issue.

Eugene Garin, James Fetherolf, Alex Dzigurski, Wendell Brown, Mario B. Simic, Anthony Casay, Dave Dalton, Maurice Meyer, Kresman, William DeShazo, Lucien Chenu, Mirich, Chapelet, David Thimgan, Galien LaLoue, Cortes, Blanchard, Valère, Faurège, Stifter, Saval, Ribout, Dyf, Luc Didier, Maurice Lemâitre, Jean-Claude Guidou, Corsius, Claude Cambour, Greg Harris, André Balyon, Paul Moon, Jim Daly, Tom Darro, Diane Green, Emily Lindsay, Van Beek, David Garcia, Elena Markov, William Slaughter, Bernard Wynne, James Verdugo, Robert Wood, Roberto Lupetti, Stanley Maxwell Brice, DiBert, Gene Speck, Gerry Anastacio, Maxfield Parrish

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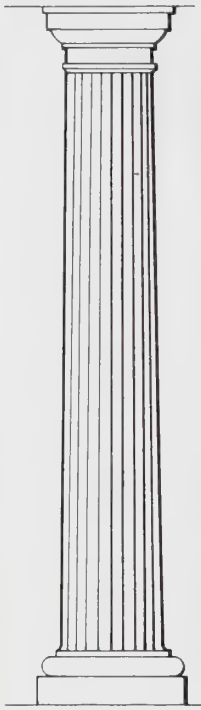
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